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To, for John Vaughan  
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From the Author,

In the hope that should his Lordship be of opinion  
that the national language will admit the Hex-  
-ameter, he will extend his literary patronage to  
experiments on the verse.



*Vergilius Maro, Publius*

# HEXAMETRICAL EXPERIMENTS

OR A

VERSION OF FOUR OF VIRGIL'S PASTORALS

INCLUDING THE REPUTED PROPHECY RESPECTING THE MESSIAH

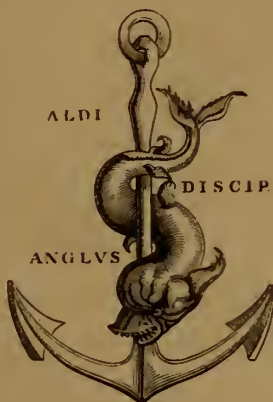
DONE IN A STRUCTURE OF VERSE SIMILAR TO

THAT OF THE ORIGINAL LATIN

WITH HINTS TO EXPLAIN THE METHOD OF READING AND A SLIGHT ESSAY

ON THE LAWS OF THE METRE

Nunc te marmoreum pro tempore fecimus: at tu,  
Si fetura gregem suppleverit, aureus esto.



LONDON

WILLIAM PICKERING

1838

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C. WHITTINGHAM, TOOKS COURT, CHANCERY LANE.



## ADVERTISEMENT.

IN offering to the public the following version of Virgil's pastorals, my final purpose has been to promote the use of the classical metres in our wide spread national language. No one I presume, who is familiar with their music, will deny that these metres are noble and sonorous in a high degree, and surely if the metres of our own fine tongue may be brought to make the same impressions upon the ear, a new and copious source of refined pleasure (for all now are readers) may be opened to the English name and nation.

That this object really may be attained is, I think, not improbable ; it can, however, be attained only by something of that resolute enthusiasm which in all ages has been necessary to give even to useful innovations their first hold in public estimation, that first hold, which once secured, ensures like the root of the young tree in the forest a slow but sure developement at last. To attain this object however sacrifices must be made : present praise must be bartered for prospective benefit ; neglect, contempt, and ridicule, the painful sense of the imperfection of first attempts, the certainty, nay, the

hope, that the more splendid success of others will ultimately eclipse and darken any little excellence which ourselves may attain, all this and more in these cases must be patiently undergone in the firm and cheering confidence that the glorious consummation will more than recompense at last.

With the same view, that, I mean, of promoting classical metres, I have deemed it of utmost moment to make my lines as musical and sonorous as might be, and to this as another leading principle points of subservient importance have been conceded. On this account, for example it is, that sacrificing precision to music, I have in the following pastorals taken liberties with the names: well managed they will be found no inconsiderable source of melody, and to the English reader it can make but little difference whether we say Galle or Gallus, Tityre or Tityrus, Melibæe or Melibæus, though to the English metre the difference may be great. Even with the names of places I have ventured a little (though more cautiously), and I trust the reader, when the final purpose of the lines is considered, without coldly condemning my terminations, will allow me to exclaim,

‘ Parthia athirst the Arari shall drink Germania Tigri.’

OR,

‘ Torn from the world or the oceanisle barbaric Britannia.’

But methinks I hear a voice replying Halte là! Do you not think that ‘ Barbaric Great Britain,’ would be more correct? Why, really

I do not. The greater the freedom of the poet the fairer his chance of success. Poetry emanates from the feelings, and the free expression of the feelings ill brooks constraint. What Pope has said of one may, when properly understood, be said perhaps of all the commotions of the mind,

‘ Love light as air at sight of human ties,  
Waves his soft wings and in a moment flies.’

and to the poet, the versifier though at humble distance is allied.

For the same reason it is, to obtain I mean all the music I might that in the following version, words in a manner quaint or obsolete have been sometimes introduced. ‘ *Charms*’ may sound more musically than ‘ verses,’ or ‘ strains,’ or ‘ songs,’ for these words, therefore, and not without authority, the term charms has been hazarded. With the same view also for ‘ playing’ I have sometimes substituted ‘ chiming ;’ for ‘ behold’ ‘ beholden ;’ for ‘ pipe’ ‘ recorder ;’ ‘ *Dabitur que licentia sumpta pudenter :*’ on these occasions the reader I feel persuaded will not be too severe, for poets in all ages have been indulged with licences of this kind.

Again—to help the music of the verse I have been induced to prefer a version to an original attempt, and a version of Virgil’s lines, to those of any other Roman writer ; for like the summer moon of his own pure sky in sweetness and majesty, the Mantuan bard shines forth without a rival. The not unpardonable vanity of an author might have been more flattered and soothed by an endeavour

after some original effusion ; and so far as subject is concerned, the public taste might have been more highly gratified by a tale of the East than a song of the West, some love-sick lay of Laili and Majnun, or some corsair-like adventures of Lara and Kaled ; for what chance has Lycidas with Lalla Roukh, or Alpheus with Sardanapalus ? But admiring as I do with an enthusiasm which I am not ashamed to acknowledge the concussive and soul-subduing poetry of the East, a poetry which seems to imbibe the sun-beams of the climate, and swell and ripen like its own luscious fruit, still I conceive we may turn with pleasure to the polished productions of the classical muse, as the eye which has been dazzled by the brilliant and glowing flowers of the mid-day garden may repose at length with delight on the pure and beautiful forms of the fresh marble fountain, and contemplate with tranquil complacency those living streams which from its cool and noble basin spring upwards to the sky. Besides to relinquish all other considerations, one paramount advantage recommends the classical literature to the English hexametrists. By choosing a classic for our subject we secure for ourselves the benefit of a Greek or Roman master, honest, placid, patient, but inexorable, one too who of necessity is ever at our side ; and inferior as it must be in the music, every English hexameter thus made has the advantage of being subjected to an ear prepared to judge, by a previous recitation of the melodious original. This of course helps to keep up the standard of the music : surely if any thing may enable us to determine whether or not the verse



“ring well,” it is this. This then it is, and this only which has decided my choice of a subject. Exactness of version has not been my purpose, and into disputes about meanings I have generally forborne to enter, for what the countryman said of his nightingale, may be truly said of these verses, ‘*vox et præterea nihil*,’ the sound is all in all. Before then the critics condemn the subject in its selection or execution let me beg them to bear these considerations equitably in mind. Let me also entreat them further to shew even more than their ordinary indulgence to those who labour in this field, and should they themselves be of opinion that ultimate success may crown these attempts, however rude at first, may I be allowed to hope, that instead of employing their formidable weapons of ridicule and sarcasm to expel the planter from the soil, they may rather feel inclined to foster and assist him by such encouragement and legislation as may ultimately be rewarded by a fruitful and most mellifluous harvest : for

Ungainly Ennius sang, ‘*Videntibu’ cum magnis dīs*’  
Or ever the Mantuan bard ‘*Arma vīrumque cāno*.’

To the classic next, I beg permission to suggest that in judging these hexameters it is necessary to bear in mind that the verse is not Latin, but English, English in its structure, as well as English in its language. The one great object throughout has been to produce on the ear a perception of melody, similar as far as might be to that which arises from the noble measures of antiquity, and when

for this purpose the prosodial genius of our language has required a deviation from the classic model, a peculiar construction of the feet has been resorted to without hesitation. The end of the writer being English hexametrical music, and not the exemplification of Latin rules of prosody, or a pattern exhibition of dactyls and spondees, feet and syllables, though unclassical, have been used whenever and wherever they seemed better fitted for producing the effect. It is true indeed that as far as might be the classical spondee and dactyl have been brought into the movement, and they, the dactyl especially, form the solid material and basis of the verse, but this use of the classical feet has been throughout a means not an end, adopted therefore not in conformity with the grammar, but in obedience to the ear, for to this after all, (a most fastidious judge,) the ultimate appeal lies.

Wherever then the English ear has been better or even as well pleased by the use of other feet, the pure spondee and dactyl have been unscrupulously set aside. Indeed to produce hexametrical music with English, and especially older and more genuine English words, a deviation from the classical models becomes continually more or less necessary, especially in primary attempts, and to this necessity I have given way. Hence the laws of the English hexameter, and the laws of the classical, are by no means identical, though the codes in good measure agree. To judge the English hexametrist therefore by the strict rules of the Roman or Grecian poet would be as unjust as severe. It is not by the tribunals of one country that the offences of another must be tried.

In the subsequent pages will be found a few elementary hints respecting these distinguishing laws of the English hexametrical versification: the hints are few because they are designed merely to give a general notion of the subject, they are elementary because they are intended for those only who hitherto may have given no attention to the matter. And here in conclusion I feel myself called upon to make my full acknowledgments to those my predecessors, whether foreign or domestic, who may have laboured in this field, among whom in this country none stands more justly preeminent than Mr. Southey. A little playful and too personal humour was once seen to flicker about his versification, for the laurel itself is no certain protection from the lightning; but to his original labours the cordial thanks are due of every true lover of English hexametrics.





## REMARKS

### REMARK.

WITH a view of obtaining more musick from other metrical qualities, the 'cæsura' in the following verses has been wholly disregarded. Virgil himself has, to a certain extent, neglected the onerous rule of his predecessor, Theocritus, *victus operis difficultate*. Donati Vita P. Virgilii. xxv.

#### CORRIGENDA.

- P. v. 10th line, for " it can however be attained only," read " but it can be attained only."
- P. viii. 13th line from top, for " pure and beautiful forms," read " pure colours and beautiful forms."
- P. 30. 4th line from top, for " told and in vain," read " warn'd and in vain."
- 4th line from bottom, for " pasture the fields, thy folds be enlarged," read " pasture the field,  
still widen the folding."
- P. 31. 9th line from top. Expunge full stop at the end of the line.  
13th line, for " turtles complaining," read " turtle complaining."
- P. 41. 4th line, variation, for " fold undisturbed," read " fold unabandoned."
- P. 43. last line, for " night's pale planet arose from the deeps of the ocean," read " night's pale planet  
advanced, rode high o'er the ocean." The planet does not rise, but goes down with the setting-  
sun.
- P. 68. 7th line from bottom, for " Delphos," read " Delphi."
- P. 78. 4th line from top, for " proscrispit," read " præscripsit."

# REMARKS

ON THE METHOD OF LEARNING TO READ THE ENGLISH  
HEXAMETER, WITH A HINT OR TWO  
RESPECTING ITS USE.



## REMARKS

### ON THE METHOD OF LEARNING TO READ THE ENGLISH HEXAMETER, WITH A HINT OR TWO RESPECTING ITS USE.

FOR the uninitiated, perhaps the readiest method of acquiring the recitation and music of hexametrical verses is to hear them repeated by a good reader, and to rehearse them carefully afterwards under his judgment and correction. In this manner, I am persuaded, any reader of tolerable ear may be taught to recite, with propriety and fluency, in the course of twenty or thirty minutes; but as an adequate instructor may not always be at hand, it becomes necessary to have recourse to other and more independent means of information. For this purpose, then, the English student should be aware, that the ear and the voice may be easily formed to the verse by reading aloud and alone with proper care and attention. In first essays of course difficulties will arise, and the learner will have to recite both slowly and carefully, with exact observance of the longer and shorter syllables. By reiterating these attempts, however, he will soon begin to acquire a familiarity with the metre; and when in this way a little fluency has been obtained, he may afterwards proceed to repeat the passages in a smoother and more flowing manner, endeavouring ultimately to enter with ease and spirit into his part, and pronounce the verses with all those appropriate and natural intonations which the character of the subject may suggest. Facility and fluency once

secured, the lines may then be read as easily and on the same general principles as any ordinary English metre; and the novelty wearing away, and with it the oddity and strangeness of the versification, with which, after all, the ear is rather surprised than disgusted, this delicate organ will soon learn to discover and appreciate whatever melody the verses may contain. To perfect the reader, some insight into the laws of the metre may be useful; on this subject, therefore, a few remarks are subjoined elsewhere.

But, in introducing to the public metres of this kind, it is not so much from the unreadiness of readers, as the sprightliness of wits, that hinderance and danger are to be apprehended. As the men of brilliancy and point however though naturally *malin*, are rarely at heart morose, I do not despair of their being ultimately prevailed upon to shew some little hospitable mercy to these exotic productions. When so broad a butt is set up for ridicule, it is not to be expected that the quiver of that little lively *dæmon* will be spared altogether, and yet after all, would it not be a pity for the sake of squandering a few wit-bolts to epigrammatize the hexameter quite out of the language? “to get the foundered dactyls under weigh,” and transfer to our continental neighbours or our transatlantic brethren the honor of recovering the melodies of ancient metre. Successfully reproduced, these melodies would open to the lovers of metrical music both new and copious sources of poetic pleasure. Nor is this all: advantages of homelier and more substantial nature seem likely to accrue. Thus (to look no farther,) even in its present state, might not the English hexameter be introduced into our schools with useful effect? Read alternately with the classical passages, might not this hexameter assist the ear of the boy, and enable him to acquire a more prompt and clear perception of the melodies of classical versification? To me at least, the affirmative seems not improbable, and the experiment may be easily made. Nor here too,

while touching on experiments, can I refrain from inquiring whether a good prologue in this hexametrical measure might not chance to take with the theatrical public? What if for once, it should make a hit by its novelty, and fill the theatre with hisses, and the treasury-box with receipts. *Osez*. The new-fangledness of the thing might perhaps draw, though it were only to condemn; the storm before the curtain might give rise to a little sunshine behind it, and a few persevering recitations of this kind would soon form the general ear to the verse,—I wish that Mr. Macready were of the same opinion.





ELEMENTARY REMARKS

ON THE

STRUCTURE OF ENGLISH HEXAMETER VERSE.



## R E M A R K S

### ON THE STRUCTURE OF ENGLISH HEXAMETER VERSE.

To the classic I fear the following hints will appear both tedious and superfluous, but it is not to the classic that they are principally addressed ; my purpose is rather to apply myself to those who, like the Greeks of old, have confined their studies to their own national literature, and who in consequence may feel the need of some few preliminary notions respecting that kind of verse which is here offered to their perusal. In the course of my remarks, observations have been made which to some may appear imperfect, to others redundant, but my design it should be remembered has been to give not a formal dissertation, but a little elementary instruction, and of the two evils, where the dilemma seemed to present itself, I have chosen rather to be prolix than obscure.

By this term verse, I would understand, a line of words so arranged as to give to the ear the pleasures of melody ; for like music, (the most refined of sensual gratifications), verse also possesses all the essential parts of which melody is composed. Between the music of a Mozart and the musick of Dryden, however, there is, we may observe, this essential difference ; that while the noble compositions of the opera or the oratorio move in the diatonic or chromatic scale, the music of versification flows from that other and far

more stirring scale of sounds in which, under the influence of reason or passion, the human voice ranges, whether our enunciation be formal or familiar, whether in other words we are declaiming in the theatre and the senate, or more agreeably engaged in the light and lively flow of chit-chat conversation. Who has not felt, and with force too, the powers of this music, either amid scenic illusions, or in the more extensive and various drama of real life? Charmed by these accents, it is that language becomes irresistible, flashing and penetrating at once to the inmost recesses of the heart. To return, however, from this digression; in the following and similar verses—

‘Tityre you by the whispering beech in the shadow reposing’

‘Thrice dread stable, slow those fates firm fix’d and for ever,’

‘Choir of Olympian Jove, Trinacrian muses awakening.’

when the reading is good, the combination of the long and short syllables, to say nothing of the pauses, has, I conceive, no disagreeable or unmusical effect upon the ear, more especially if habituated to it; and this effect becomes still more agreeable, if the lines be read with proper feeling in union with the passages from which they are here dissociated, and without which, the full measure of the harmony can scarcely be appreciated.

Now, speaking generally, (for I omit fantastic exceptions,) all regular musical lines, or verses as they are technically called, admit of separation into certain subdivisions, much in the same manner as diatonic or chromatic music is divisible into bars. These subdivisions contain certain portions of the syllables or notes, (for when uttered by the voice notes in fact they are) and constitute what are called the feet: thus in each of the three following lines, the syllables may be scored off into separate portions, these portions each of them composing what in the language of the art is denominated the foot of the hexameter.

‘Tityre | you by the | whispering | beech in the | shadow re|posing’  
 ‘Thrice dread | stablĕ | slow those | fates firm | fix’d and for | ever’  
 ‘Choir of O|lympian | Jove Tri|nacrian | Muses a|wakening.’

To understand these feet, and indeed, generally, the feet of English versification, we must bear in mind that, in relation to the time which their utterance requires, the syllables of our language may be divided into four kinds, the long, the short, the double short, and the common; measures which may be respectively marked by the following signs of notation ( -, ˘, ω, ˙; ) as may be seen in the typography of the lines below. Thus for example, in the preceding lines :—

‘Tityre yōū by the whīsperring beēch in the shādw repōsing’  
 ‘Thrice dreāḍ stāblĕ slōw thōse fatēs fīrm fīx’d and for ēver’  
 ‘Chōir of Olȳmpian Jōve, Trīnācrian Mūses awākening.’

all the syllables marked by the ( - ) are long, and further in the same lines,

‘Titȳřē you bȳ thĕ whispĕřing beech ĩn thĕ shadōw řepōsing’  
 ‘Thrice dread stablĕ slow those fates firm fix’d ānd fōr evĕr’  
 ‘Choir ōf Ōlȳmpĭān Jove Trīnacriān musēs āwakening,’

all the syllables marked with the ( ˘ ) are short.

—Again, in these lines—

‘Choir of Olympian Jove, Trinacrian musēs awākening.’  
 ‘Radiant a name more honoured beholds those volumes adorning,’

the syllables ‘ken,’ and ‘di,’ respectively marked ( ω ) are double shorts, and of such syllables or notes it would be easy to multiply examples.

Thus it seems, that in the English language there are syllables of at least three different measures, the long, the short, and the double short; the

quaver, the semiquaver, and the demisemiquaver, in which source of music our language has a great advantage over the classical tongues of which the measures of the syllables are two only, the long and the short; for the common immediately mentioned, must, in these languages, be referred to the one or the other, according as we pronounce, at length or briefly. Again in the lines which follow, instances are afforded of another or fourth syllable, the common as it is called, that is, the syllable which, without much offence to the ear, may be read with a longer or shorter utterance, as the music of the verse may require :

‘ Pasiphaee dēploring he mourns all mournful dēploring.’  
 ‘ Nestor and inexorable Achilles again kīng of kīngs Agamemnon’  
 ‘ Deeds of hēroic renown, high gests, great acts of the Father’  
 ‘ Tiphys again, starr’d Argo again, yet again those hēroes.’

‘ Enchanting he sang to the stars rēverb’rant the vallies rēsounded’  
 ‘ And thāt fair delicate bosom they deemed rough yoked for the furrow’  
 ‘ Loose me my children he cried thāt yē might if ye would may suffice ye’  
 ‘ Ancient of song how thāt dread bard Threīcian Orpheüs.’

for in these lines the different syllables or words, ‘ de,’ ‘ he,’ ‘ king,’ ‘ re,’ and ‘ that,’ are long in one position of the verse, short in another, a quality which in metrical notation may be marked by the inverted sign (◌) placed below the vowel.

‘ Pasiphaee deploring he mourns all mournful deploring.’

And in the same manner as the same syllable may be uttered short or long at our pleasure, (as in the examples given), so also other syllables may be made double short or short indifferently, a quality which might be indicated by the following sign, (◌) if indeed this refinement of notation should be



thought necessary. Thus then in the English language, it seems, there are two sorts of common syllables, the short and the long, and the double short and the short; in which quality of its syllables, our language possesses a further advantage over the classical tongues, which, in place of two common syllables, have one only, the long and the short, for the syllable which may be either double short or short they want.

Again, the combination of these syllables, long, short, double short, and common, constitutes what are called *feet*, of which, like other languages, our own presents many various kinds. Of these kinds the following three alone require notice in relation to the hexametrical versification; the *spondee*, I mean, the *dactyl* and the *choree*, or *trochee*.

The *spondee*, which sober as we are, is, however, by no means very frequent in our tongue, admits, nevertheless, of being divided into two kinds, which may be named respectively, the *abrach* and the *mesobrach* or the shortless, and the mid-short spondee. The *abrach* or shortless spondee, consists of two long or heavy syllables only, short syllables being excluded as indeed the name implies; but the *mesobrach* or mid-short spondee (and hence its appellative) between the two longs, admits a short syllable. Thus in the following line of the Pollio.

‘ Thrīcē<sup>1</sup> drēad | stable | slōw<sup>3</sup> thōse | fātes<sup>4</sup> fīrm | fix’d and for | ever.’  
                   S. 2.                               S. 2.               S. 2.

The first, third, and fourth feet, are all *abrach* spondees, but in this line of the Silenus

‘ Whither her | course to the | desert she | spēd<sup>4</sup> ānd hōw | wretched on | pinions.’

the fourth foot a spondee is a *mesobrach*, the intermediate syllable of which is to be read short or double short. Amphimacer is the classical name of this foot.

Our sign of the abrach is (- - or S. 2.), that of the mesobrach is (- ∪ - or S. 3.) In the following hexameters the mesobrach is very rarely admitted.

Of the dactyl on the other hand, in which our language abounds to exuberance, there are at least two kinds, the dibrach and the tribrach; to which perhaps a third may be added, the polybrach, feet, which to use the terms of our own tongue, may be distinguished respectively as two-short, three-short, or many-short dactyls.

The two-short or dibrach dactyl, is a foot composed of three syllables only, of which one is long and heavy, and the other two are short and light. Thus in the following line,

‘ Tityre | you by the | whispering | beech in the | shadow re|posing ’  
           D. 3.           D. 3.           D. 3.           D. 3.           D. 3.

the five first feet are all dibrach dactyls, consisting of one long note and two shorter, and may be signified by the following sign :

(- ∪ ∪ or D. 3.)

By the tribrach dactyl again, I mean a dactyl composed of four syllables, namely, one long, and three shorter, of these three shorter syllables, one being a single short, and the other two, double shorts, or rather of these three syllables, each being of equal time, (like three quavers in music, for example, with the three and the brace over them,) for so perhaps it may be found to be on a critical examination.

Thus in the following line :—

‘ Echoing resound to the world’s great Lord not un|honor’d re|sounding,’

‘ echoing re’ may be solved as a tribrach dactyl, consisting of two double shorts and one short; ‘ Echoing <sup>uu</sup>re|sound;’ or as a tribrach dactyl, with three short syllables of intermediate and equal measure, and which may be



marked respectively below the vowel thus,  $\textcircled{a}$  as shewn below. The latter reading I would myself prefer—‘Echoing re|sound.’

$\textcircled{a}\textcircled{a}\textcircled{a}$

The symbol of this dactyl according to the solution of it varies, being  $\textcircled{a}\textcircled{a}\textcircled{a}$  or -  $\omega\omega\upsilon$  or -  $\upsilon\omega\omega$  or  $\omega\upsilon\omega$ . In the literal form, (D. 4.)

By the many short or polybrach dactyl, I mean those dactyls the short syllables of which, exclusive of the redundants, exceed three in number. These dactyls should be composed of one long or heavy syllable, and four double shorts or very light ones, and may be noted thus, -  $\omega\omega\omega\omega$  or P. D.

‘Nestor and in|exorable A|chilles again King of kings Agamemnon’

P.D.

‘Earth, the im|measurable a|byss of the Heavens diaphanous air.’

P.D.

no better examples of feet of this kind occur to me at the moment; but from the nature of our language, they may, I am persuaded, be used occasionally without offence to the ear, nay, perhaps with the effect of communicating an additional grace to the verse.

Again, like the dactyl above mentioned, the choree or trochee, for it has received both names, is in our language every where met with, whether in studied or conversational English. This foot consists of a long and short syllable, and may be marked thus: ( -  $\upsilon$  ). In the lines for instance, so often cited :

‘Tityre | you by the | whispering | beech in the | shadow re|pōsing’

‘Thrice dread | stāblé | slow those | fates firm | fix’d and for | ever.’

‘pōsing,’ and ‘stāblé,’ are clearly chorees.

Now the English hexameter used in the following version, as the reader may have remarked already, is composed of feet, in number six,

‘ Tityre<sup>1</sup> | you<sup>2</sup> by the | whispe<sup>3</sup>ring | beech<sup>4</sup> in the | shadow<sup>5</sup> re|posing<sup>6</sup> ’

‘ Thrice<sup>1</sup> dread | stable<sup>2</sup> | slow<sup>3</sup> those | fates<sup>4</sup> firm | fix’d<sup>5</sup> and for | ever<sup>6</sup> ’

‘ Choir<sup>1</sup> of | Olympian<sup>2</sup> | Jove<sup>3</sup> Tri|nacrian<sup>4</sup> | Muses<sup>5</sup> a|wakening<sup>6</sup>, ’

and these six feet, with the restrictions presently given, may be indifferently spondees, dactyls, or even chorees, as may best please the ear; to soothe and flatter which is the main object of all versification. Thus in the line,

‘ Tītýřě | yōu bŷ the | whīspěring | beēch ĩn the | shādōw rě|posing ’

with the exception of the last, a choree, all the feet are dactyls; but in this line

‘ Thrīce dreād | stāblě | slōw thōse | fatēs fīrm | fīx’d ānd fōr | ēvēr ’

the spondees predominate; the first, third, and fourth feet being of this kind, and the second and last feet chorees, feet which in reciting English verse may, by a little humouring of the voice, be made to partake a good deal of the spondaic character, and produce much of the same effect upon the ear. But in this line,

‘ Tīphŷs ā|gāin, stārr’d | Ārgō ā|gāin, yēt ā|gāin thōse | hērōes ’

we have an equal mixture of spondee and dactyl, three of the feet being of one kind, and three of the other.

Of these feet, however, in all their different kinds, dactyls, spondees and chorees all are not equally fit for the verse. Thus dibrach dactyls and abrach spondees, furnish the best elements for the movement; the mesobrach, tribrach, and polybrach are admissible indeed, but admissible with caution; and even the choree itself, except in the sixth foot, must not be heard very frequently, though, on the whole, by no means offensive to an English ear.

Again, on the indifferent use of the feet thus selected, there are certain special restrictions founded not I conceive in caprice, but in a careful observation of those falls and cadenzas, with which the ear is most pleased. Thus the last or sixth foot of the verse should generally be either a spondee or choree (the choree is most common) yet a dactyl is not wholly inadmissible even in this place; indeed if I am not greatly mistaken, it sometimes gives an additional charm to the verse. Thus, (to begin with the spondaic or choraic close) in the following lines,

‘Tityre you by the whispering beech in the shadow repōsing’

—‘posing’ is a choree.

‘Tiphys again starred Argo again yet again those hērōes’

‘heroes’ is a spondee—and examples of this kind abound; but in the line which follows—

‘Not on Æmonian rocks more sweet Rhodopeïan Ōrphěūs’

‘Orpheus’ may be read tri-syllabically as a dactyl (Ōrphěūs) and forms I think a finer ending than the choree ‘Līnus’ which might be read in its place.

Further, the general law of the metre requires a dactyl in the fifth place. Thus in the line—

‘Tityre you by the whispering beech in the shādōw rēposing’

the fifth foot is a dactyl—so also in the following,

‘Thrice dread stable slow those fates firm fix’d ānd fōr ever’

‘Mournful he paused then oh ye swains of Arcādīā mournfully’

‘fix’d ānd fōr’ and ‘cādīā’ are both two-short dactyls, the latter a fine one

From this general rule, however, exceptions occur, sometimes made for the mere sake of variety, and sometimes to produce a more solemn fall in the close.

‘ Tīphŷs āgāīn, stārr’d Ārgō āgāīn, yēt āgāīn thōse hēroēs,’

—‘ gāīn thōse ’ is a spondee.

With respect to the choree (which with the spondee and dactyl furnishes the principal notes of the verse;) it may be well to observe that in the sixth or last place, it may be used with perfect freedom without in the least offending the ear; nay like the feminine rhimes of the French, or our own beautiful double endings, it seems rather to grace and soften the line than to impair its melody. But though admissible enough in the sixth place, in any of the five preceding bars, this foot must be tried with great reserve and severity, and not without frequent examination and reference to the ear, to which in all cases the ultimate appeal lies, for good verses like good coins will always ring well. Dactyls and spondees in the English, as well as the classical hexameters, seem after all to be the best feet, and will be found on trial to furnish the most fitting materials at least for the first five bars of the verse.

But to proceed—Of feet considered in relation to the union of syllables which compose them, there are two varieties, the dissever-syllabic, and the unsevered-syllabic, the difference of which may be best illustrated by example. By dissever-syllabic feet, I understand those feet which in whole, or in part, are formed by fragments of a word, certain syllables to form the word being dissevered from the rest, but unsevered-syllabic, or, as I would rather call them, unsever-syllabic feet, are feet which neither in whole, nor in part, are formed by fragments of words, so that in the formation of the foot, the syllables remain unsevered; thus for example, in the line already quoted,

‘ Choir of O|lympian | Jove Tri|nacrian | Muses a|wakening ’



all the six feet are dissever-syllabic, for they all of them contain fragments of words metrically disjoined. But in this line now so familiar to us,

‘Tityre|you by the|whispering|beech in the|shadow re|posing,’

the four first feet are unsever-syllabic, the continuity of the words not being dissolved to form them. Should a still more exact nomenclature be required, we may give the name of part-sever-syllabic to the feet which are formed in part of entire words, and in part of dissevered syllables, or portions of words.

In the line above cited for example,

‘Choir of O<sub>1</sub>lympian | Jove Tri<sub>3</sub>lnacrian | Muses a<sub>5</sub>wakeni<sub>6</sub>ng’

the first, third, and fifth feet are part-sever-syllabic, and so may be called; but such minute exactness seems scarcely to be required. And thus, taking the distinction from the feet, the verses also themselves may be called dissever-syllabic, unsever-syllabic, or mixed, according as they consist purely of dissever-syllabics, unsever-syllabics, or part-sever-syllabics, or of feet of two or three of the kinds combined. It requires but little ear to perceive that where other qualities are equal, the dissever-syllabic verses are the most melodious and flattering, the mixed verses range next in melody, and the unsever-syllabic verses, if so they may be called, are generally speaking the least musical of all. English hexameters are ordinarily of the mixed kind. In its unreadiness to furnish dissever-syllabic feet it is, that the monosyllabic and dissyllabic nature of our older and more solemn language is most painfully felt; but I forbear to enlarge here.

Besides the regular syllables of the English hexameter, there enters into its composition a syllable of great metrical importance, which may be called the redundant or grace note; more frequently a double short, more rarely a short, to be marked below the vowel thus (i). This redundant, which far from roughening, often in the English gives additional and vernacular grace

to our verses, partakes a little of the nature of the *appoggiatura* or grace note, not to say of the *cadenza* of ordinary music. In the following hexameters examples of this note continually recur. Generally one redundant only is admitted; more rarely two. It may find itself a place in all parts of the line, but most readily I think in the commencement or the close. The following verses are examples—

‘Radiant a name more honoured beholds those volumes adorning,’  
 ‘Awakening the rocks to my woes sole skilled in the dirge and the ditty.’

‘dì’ and ‘ken’ are double short redundants,

‘Mournful he paused, then oh ye swains of Arcadia mournfully.’

‘ly,’ is a short redundant, or we may scan this as a dactylic close.

‘Fugitive him to Gortynian stalls where heifers are brooding,’  
 ‘Or in that vast herd.’

‘or’ and ‘in,’ are both double short redundants: here two redundants occur together without, I think, offending the ear—

‘Mournful he paused, then oh ye swains of Arcadia mournfully,’  
 ‘Awakening the rocks.’

Here, as in the former instance, two redundants ‘ly’ and ‘a’ again meet on the ear, though typographically disjoined. Throughout the following verses these redundants have sometimes been used for ornament, and sometimes, I acknowledge, to facilitate the labour of versification. In recitation they must be touched with a light and flying utterance, the time being borrowed from the syllables between which they lie.

And here farther it may be well to remark, that this redundant note,

found more or less in all the best forms of English versification, enables us, in part, to explain some of the distinguishing peculiarities of the hexametrical verse, as formed for the English ear, and distinguished from the hexameter of the classic. Thus the redundant it is that in some instances, at least, gives rise to the mesobrach or mid-short spondee, as well as to those remarkable dactyls, the tribrach and polybrach, three feet, which do not appear in the Latin hexameter.

In the following lines for instance,

‘ Wide spread ripening slow spontaneous harvests abounding.’

‘ Harrowing the ocean the bark shall be seen, seen bulwark and bastion.’

The mesobrach spondees ‘rīpenīng,’ ‘tāneōūs,’ ‘bāstīōn,’ are in truth nothing more than the classical abrach or shortless spondee, with a redundant interposed between the two long syllables, and in these lines—

‘ Blössoming for | thee shall bloom like the rose in the rise of the morning.’

‘ Hārrowing the | ocean the bark shall be seen seen bulwark and bastion.’

‘ Nestor and in|ēxorable Alchilles again king of kings Agamemnon.’

P. D.

‘ Earth the im|mēasurable a|byss of the heavens the fathomless ocean.’

P. D.

The tribrach dactyls in the first two lines may be reduced to dibrachs, by reckoning in each the first short syllable as a redundant, and the polybrachs in the last two lines are also reducible to dibrachs by shaking off as redundant the syllables first and third. Thus pronouncing with velocity the apostrophied syllables we may read,

Blöss'mīng fōr | thee

Hār'wīng thē | ocean

Nestor and in|ēx'rābl' Ā|chilles

Earth th' im|mēas'rābl' ā|byss of the

but on this point I forbear to enlarge. To mark the redundancies two signs may be used, when the redundant syllable is to be specially indicated we may place a dot below its vowel, thus, (radiant), and when we merely wish to intimate generally that the foot contains redundancies, without determining in which of the syllables the redundancy lies, we may place two dots below the vowel of the *long* syllable, thus signifying the redundancy without determining its seat; for the redundant is never in the long syllable itself.

Pollio a|rises majestic.

The laws of the metre being known, it is by no means difficult to discover the boundaries of each foot, pronounce it separately, and subjoin its name; and this it is which constitutes what in the language of the art is called ‘scanning’ or ‘scansion.’ Take for example the line so often recurring—

‘Tityre you by the whispering beech in the shadow reposing.’

In scanning we should read it thus: ‘Tityre,’ dactyl; ‘you by the,’ dactyl; ‘whispering,’ dactyl; ‘beech in the,’ dactyl; ‘shadow re-,’ dactyl; ‘posing,’ choree—or this line,

‘Thrice dread stable slow those fates firm fix’d and for ever.’

‘Thrice dread,’ spondee; ‘stable,’ choree; ‘slow those,’ spondee; ‘fates firm,’ spondee; ‘fix’d and for,’ dactyl; ‘ever,’ choree.

Setting aside the other advantages of the exercise, it is from scansion we learn to ascertain with exactness the structure of a verse, its spondees, chorees, dactyls, and redundants; its dissever-syllabic, and unsever-syllabic feet; and thus by scanning in ambiguous instances we are enabled to decide



with exactitude in what manner the verse should be read. To score off the feet by vertical bars, as in musical notation, (see the examples above cited,) gives more perspicuity to scanning; and the operation becomes still clearer, if we write respectively the names below the feet.

Before dismissing the subject, I cannot forbear remarking, that for the due measure of the syllables much must depend upon the taste of the reader; for the time or measure of each note is not in our language defined with the same exactness as in the Latin and the Greek. Within limits, the length of the English syllables may be humoured, protracted upon the one hand, or shortened upon the other, and advantage may be sometimes taken of this to give more fully and roundly the hexametrical pronunciation.

I may add too, that as a general rule, so far as may be without affectation, the voice in reading the line should flow in one continuous stream, in lines without pauses, from one end to the other, in lines with pauses, from stop to stop. An example of the first we have in the line now familiar,

‘Tityre you by the whispering beech in the shadow reposing;’

and examples of the second may be every where observed,

‘Eros is Lord, Almighty he reigns, let us bend and adore him.’

‘Choir of Olympian Jove, Trinacrian muses awakening.’

In a word, the style of the declamation must flow in the *andante* movement, in that movement I mean so beautifully illustrated by the musician, as in the well known passage of Mozart’s sublime opera, *Il don Giovanni*, for example, the ninth movement of the second act; and hence it follows, that although he know the feet of the line with critical accuracy, the reader must not by pausing mark the boundary of each foot; in other words he must not

scan the verses, for reading is one thing, scanning is another. To break the lines into feet by the intermittent scanning recitation is highly offensive to the ear, more especially if the verses be dissever-syllabic. A few experiments will, I think, at once illustrate and demonstrate the truth of these remarks. Who, for example, could bear with an affected declaimer who should read his line—

‘ Eros is—lord al—mighty he—reigns let us—bend and a—dore him ?’

The effect is intolerable ; but if, instead of being broken by the intermittent recitation, the voice stream onward uninterrupted, except by those pauses which not the sound requires but the sense, the line, before, so disfigured resumes at once whatever smoothness and beauty it possesses, as the surface of the water regains its placidity when no longer disturbed by pebbles from the boys upon the bank.

In conclusion I may observe, that these verses are called hexameters, because though differing in structure from the hexameters of antiquity, to these, nevertheless, they bear a strong though coarse general resemblance : they are, too, further distinguished as English hexameters, not merely because their language is English, but because, moreover, their structure and laws deviating from the classical canons, may be looked upon as English too. The word hexameter is derived from the Greek ‘ hexametron,’ for ‘ hex,’ in that language, signifies ‘ six,’ and ‘ metron ’ signifies ‘ measure ;’ so that by hexameter verses are meant six-measured, or rather six-footed verses, and such in fact these verses are. In this metre it is, but in its commanding and more sonorous forms, that the classical epics of antiquity have been composed ; indeed the first line of the *Æneid* flows in the same channel as the first line of our version of the *Pollio*, and to a stranger unacquainted with both languages, the well known

‘ Arma virumque cano Trojæ qui primus ab oris.’

rolls on the ear with the same kind of undulation as the

‘ Choir of Olympian Jove, Trinacrian muses awakening.’

The unequal merit of the verses in the two languages is but too manifest, but the general resemblance remains, as the marble forms of a Praxiteles may be reproduced by the modern Italian, though in models of Parisian plaster.



THE

## FIRST PASTORAL; OR, TITYRUS.

### THE ARGUMENT.\*

THE occasion of the first pastoral was this: When Augustus had settled himself in the Roman empire, that he might reward his veterans for their past service, he distributed among them all the lands that lay about Cremona and Mantua; turning out the right owners for having sided with his enemies. Virgil was a sufferer among the rest; and having afterwards recovered his estate by Mæcenas's intercession, as an instance of his gratitude, he composed the following pastoral; where he sets out his own good fortune in the person of Tityrus, and the calamities of his Mantuan neighbours in the character of Melibæus.

\* The arguments of these pastorals are from Dryden's Virgil; a few verbal changes excepted.



(B)

THE FIRST PASTORAL;

OR,

TITYRUS.

REMARK.—In the following lines throughout, the mark (-) indicates the long and heavy syllable; (◡) indicates a short syllable; (◡◡) below the vowel shews that in the foot there is redundancy; and (◡) below the vowel marks the redundant syllable. Throughout the lines also every syllable, above which neither the long (-) nor short mark (◡) appears, is either a short or a double short.

MELIBÆUS. TITYRUS.

- M.* Tityre yōu, by the whīspering beēch, in the shādw repōsing; (1)  
Wārbling the woōdlānd mūse, wīnd swēetly the slēnder recōrder; (2)  
Wē from our oŵn deār hōme, swēet fiēlds! from the lānd of our fāthers (3)  
Scāttered flȳ; hāppy. swāin! whīle yōu, by the frēshet reclīning,  
5 Cāroling resōund Amarīllida brīght to the wīld and the wōodland. (4)  
*T.* Oh! Melibæe, adōr'd be the pōwer, for ēver adōred,  
Hāllowing the stillness arōund; to that pōwer betīmes in a mōrning, (5)  
Rēddening the shrīne shall the lāmb from my fōld fūll frēquent be būrning:  
Hē, as you behōld, bid my pāsturing hērd still rānge and the shēpherd  
10 Wānton at wīll ōn rēbeck and rēed to the dīrge and the dītty. (6)  
*M.* Belēve me, my frīend, unrepīning I vīew thōugh nōt unadmīring;  
Sūch is the hūbbub arōund: lō! I wāywōrn and awēary,  
Ōn with my flōck; thīs strūggling abāck, thīs, Tityre, yeāning  
Tityre, thīs, cruel chānce! on the flīnts in the cōppice bemōaning,  
15 Pōūring her yōung, twīn hōpe of the fōld, thēre leāves and to pērish.



Often, but blinded is mǎn, yōn rāvens the ill that awaited  
 Hōarse on the lēft from the dōddered hōlm fūll plainly forebōded.  
 Ōft the Dodōnian oāk, thūnderstrūck in the fōrest around us, (7)  
 Tōld and in vāin; bût, Tītyre, tēll, thāt spīrit adōred,

20 Guārd of the fiēld and the fōld, ōh frīend! to mine ēar be reveāled.

*T.* Thāt hūge tōwn cāl'd Rōme, silly Ī, Melibæe, beliēved,  
 Dōlt that I wās, like Māntua fāir, whither wōnt in a mōrning  
 Hīnds wi' the lāmps hīe fōrth from the fōld bȳ fōrest or fōuntain;  
 Kīdlīngs thūs, and the gōats I behēld, and the hōund and the hōundling  
 25 Alīke in the māke; wōnder wēre not the grēater and smāll I compāred.  
 Vāinly, for Rōme, māgnīficent Rōme! by the cīties around her  
 Tōwers in the lōft, over brāmbles and brāke, as the cēdar is tōwing. (8)

*M.* Well, but the jōurney to Rōme whāt wēighty affāir then occāsion'd?

*T.* Līberty, frīend; whēn shāggy my beārd fēll grāy in the shēaring, (9)  
 30 Grācious, at lēngth, swēet līberty smīl'd on her rēckless adōrer: (10)  
 Whāt tīme blȳthe Amarīllida chārm'd Galatīllis abāndon'd:  
 Trūe; for, abāsh'd I allōw, whīle flaūnt Galatīllis inflām'd me  
 Lāzy I līv'd, and my thrāldom and thrīft wēre alīke unregārded:  
 Chōice of my dāiry though māny a cheēse fōrth wēnt to the mārket,  
 35 Māny a būll to the shrīne, dēar bōught from my vērdant enclōsure;  
 Boōtless was āll; nēver būrden'd with cōin to my cōt I retūrnēd. (11)

*M.* Sō then for thīs, Amarīllida sād! thōse sōrrows wēre flōwing!  
 Mēllowmatūre when the frūit on the bōughs undistūrb'd in the ōrcharde  
 Pērish'd, 'twas thīs! hāppy swāin! thēe, Tītyre, frēshet and fōuntain,  
 40 Tītyre, thēe the remūrmuring pīne, thēe Eēcho resōundēd.

*T.* Blāme not, my frīend, whīle hēre I remāin'd ever hōpeless of frēedom,  
 Prīnces and pōwers propītious wēre thēre, thēre drēad dominātions.  
 Thēre, Melibæe, the yōuth I behēld, whōse āltars exhāling  
 Incēse ōft in my fiēld shall arīse at the sōlemn oblātīon;  
 45 Bēnding benīgn thēre fīrst to my prāyer thesē wōrds he retūrnēd;  
 Shēpherd secūre stīll pāsture the fiēlds; thȳ folds be enlārged.

*M.* Fōrtunate thōu! thrīce fōrtunate thōu! aged frīend! unassāiled  
 Mēadow and mārsh then are thīne; whāt thōugh, whēre wānder the wāters (12)  
 Fāttening the fēn rēeds wāve; thōugh bāre, whēre the slōpe is ascēnding,

- 50 Whiten the flints—'tis home! thy home, happy swain! and suffices.  
 Not in thy walks shall pasturage strange breed strange alteration, (13)  
 Sickening the dams of the fold: malignant when infection is raging,  
 Not in thy walks shall the neighbouring flock spread wide desolation.  
 Fortunate thou! thrice fortunate thou! by freshet or fountain, (14)
- 55 Rillet or hallowed brook, undismay'd, where woodlands embowering  
 Shelter the noon, thou still, happy shepherd! at ease may repose thee.  
 Here shall the favorite hedge, thy flowery border, exhaling  
 Feast of the bees Hyblæan sweets, blooming still undisturbed. (15)  
 Lull; and with low and murmuring sound soothe sweetly to slumber:
- 60 There amid his vines, on the neighbouring rock, shall the dresser rejoicing  
 Carol aloud like the lark in the loft, saluting the morning. (16)  
 Mourn meanwhile in the æry elm yon turtles complaining, (17)  
 And those pet pigeons, the birds that you love, coo still and for ever.  
 T. True, Melibæe, and beasts in the air, and fish in the ocean;
- 65 Those, nor unsated, shall pasture at large, these thirst nor appeased;  
 Wandering remote from lands far away, nor longer asunder,  
 Parthia athirst the Arari shall drink, (18) Germania Tigri, (19)  
 E'er from my heart that image benign those looks be effaced.  
 M. Wē, but alas! ah wē! to Numidian deserts may wander; (20)
- 70 To Scythia wē, or roaring amain Rhadamantine Oaxes; (21)  
 Torn from the world or the Oceanisle barbaric Britannia. (22)  
 Ah! shall it ever be mine to revisit the land of my fathers;  
 Low on the levelled ear when the thatch o'er the barley is peering; (23)  
 Ever, alas; on my own dear cottage again shall I gaze me!
- 75 What! shall my field, my so flourishing field, fall a prey to the soldier!  
 My harvest to barbarous hands! Oh friends, civil discord abounding,  
 See where it leads, (24) by what hordes! by what hordes are our meadows invaded  
 Then marshal the vine on the hills, Melibæe; the fruits in the orchard  
 Graft—hence, once happy flock, hence away; in the greenrellic'd grötto,
- 80 Lolling at large, ah me! never more it will be mine to behold ye  
 Hanging aloft where the æry steep in the azure repōses.  
 Silenc'd for ever my song! not by me! not by me! to the mountain  
 Led; on the roughening shrub shall ye browse or the savorly willow!

*T.* Pity! but hēre, on a grāss-green cōuch, thīs nīght undisturbed  
85 Quīet at lēast may be thīne; rāthe-rīpes, sōme fēw in my stōre-room (25)  
Mēllow; and chēsnuts, and mīlk nēwly prēss'd on my bōard are aboūding.  
Cōme, from the nēighbouring tūrrets the smōke in the dīstance arīses,  
And, lēngthēning apāce, from the tōwery Ālps seē shādows descēding.

THE  
FOURTH PASTORAL; OR, POLLIO.

THE ARGUMENT.

THE poet celebrates the birth-day of Saloni<sup>us</sup>, born in the consulship of his father, after the taking of Salonæ, a city of Dalmatia. Many of the verses are translated from one of the Sybils, who prophecy of our Saviour's birth.

ADVERTISEMENT.

IN the following version, I have ventured to Hebraize a little, and but a little; my reasons for so doing are assigned in note (34) annexed to this eclogue. Of the versification, also, it may be right to remark that I have endeavored to communicate to it a little of the epic dignity, how far I may have succeeded, it is not for me to decide. Verses of this kind might help to prepare the artist for the translation of the *Æneid*, but till the metre is more perfected, I conceive it is better to abstain from the daring attempt.

REMARKS.—In the following three pastorals, the hyphen at the close of the line indicates that the two hexameters between which it is interposed, may be read into each other without the interruption of the usual pause at the end of the verse, as if the two taken together formed a single line only, see the example below; verses of this kind may be called ‘coupled hexameters.’ Thus:

“Gracious to all, then statelier sing, and the wild, and woodland -  
Reechoing resound to the globes great Lord; not unhonored resounding.”

ought to be read;

“Gracious to all then statelier sing and the wild and the woodland reechoing resound to the globes great Lord not unhonoured resounding;” and so with the rest.

Of the names, too, whether personal or geographical, it may be well to remark, that throughout the pastorals they will be better read with the Italian pronunciation of the vowel *ā*, especially when that vowel is long, and the same rule may be extended to all the other words in which the pronunciation of this vowel is not irrevocably fixed: thus, for example, in the words *Trinācrian*, *Sandarācha*, *Sarrānian*, the long *ā* is to be pronounced, not like the “a” in “may” but, like the “a” in “rather.”



(C)

## THE FOURTH PASTORAL;

OR,

### POLLIO.

- Chōir of Olȳmpian Jōve, (26) Trīnācrian Mūses, awākēning, (27)  
Rīse to a lōftier strāin ; nor the mēads, nor the līlies and rōses (28)  
Grācious to āll, thēn stātelier sīng, and the wīld, and the wōodland -  
Reēchoing resōund to the glōbes grēat Lōrd ; not unhōnor'd resōunding. (29)  
5 Sūng by the wīzard of ōld, thē wōrlds vāst āge is accōmplishing : (30)  
Ōrb upon ōrb hūge rōlling the lōng-drawn āera commēnces : (31)  
Retūrns Āstrāa to mān ; Sātūrnian pēace is retūrning ; (32)  
Dōwn from the Hēaven of Hēavens a rāce nēw bōrn is descēding ; (33)  
Ōnly thōu ! āuspīcious the bābe, in whom, īron no lōnger -  
10 Thē āge, on the wōrld's wīde wāste āll gōlden a rāce is arīsing,  
Vīrgin of Hēaven defēnd—thōu Lōrd ōmnīpotent rēignest ! (34)  
Wīth thēe tōo, thēe, thīs glōry of the ēarth, thīs rēgenerātion  
Pōllio arīses ; majēstic the mōnths prōcēssive revōlving,  
Cōnsul, with thēe (34. b.) : nōr āll īmpious sīn, still līngering, lōnger -  
15 Dīsmāying mākīnd, may o'ershādw the wōrld īn dārknēss and sōrrow.  
Hē āmōng Gōds āye thrōned, a Gōd ; āmōng dēmīgōds hēroes  
Mīnglīng, Hēaven on ēarth shall behōld ; (35) nor hīmsēlf unbehēlden (36)  
Thīs grēat glōbe ever gōvern in pēace, in thē glōry of the fāther. (37)  
Fīrstlings for thēe, faīr bōy ! gāy gīfts from her bōsom effūsing,  
20 Frāgrance and flōwers the ōdorous ēarth, yēa rīch cīnnamōmum, (38)  
Nārd, and the ēvergēen īvy shall yīeld, and the lāughing acānthus.



- Thēn shall the kīne ūnbīdden at ēve hōme wēnd to the dāiry ;  
 Līōns hūge nō mōre shall appāl ; and the crādle rejōicing,  
 Blōssoming for thēe, shāl blōom as the rōse, in the rīse of the mōrning.  
 25 Pērish shall the ādder ; the envēnomed hērbs dīre trēacherous pōison  
 Pērish ; the Assyrian Amōmum adōrn thē wīld and the wōodland.  
 Dēeds of hērōic renōwn, hīgh gēsts, grēat ācts of the fāther,  
 Soōn as thine ōpening spīrit shall attēnd, tō vīrtue attēnding ;  
 Wīde sprēad rīpenīng slōw, spōntāneous hārvests abōunding,  
 30 Clūstering grāpes, rīch grāpes shall be ōurs, ōn brīar and brāmbles  
 Lūscious ; and the ūnwedged ōaks, thī gīft, frēsh hōney distīlling.  
 Sīn spōt stīll nāthlēss shall remāin nōt whōlly effāced : (40)  
 Hārrowing the Ōcean the bārk shall be sēen ; sēen bŭlwark and bāstion (41)  
 Fēncing the tōwn ; sēen ēārth stīll tōrn bŷ plōughshare and fŭrrow.  
 35 Tīphys agāin, stārred Ārgo agāin, yet agāin thōse hērōes, (42)  
 Mēn of renōwn, and Iāson shall arīse, Nēptŭnian Īlium,  
 Nēstor, and inēxorable Achīlles, agāin King of Kīngs Agamēmnon. (43)  
 Āfter in fŭll grōwn yēars, whēn mānhoōd's strēngth is accōmplished ;  
 Ārgosy mōre, nōr māriner mōre, nōr shrēwd supercārgo (44)  
 40 Trāding shall trāverse the dēep ; everywhēre every wānt shall be wārded. (45)  
 Hārrow no lōnger shall hŭrt in the fīeld, nōr hōok in the vīneyard :  
 Ōxen and yōke shall the hīnd lārgē līmbed sēt frēe from the fŭrrow :  
 Bōrrowed dŷe nō mōre shall begŭile, nōr tīnct of the dŷer ; -  
 Bŭt tŭrmeric brīght shall the lāmbkin adōrn ; yeā the Īndian Arnāta - (46)  
 45 Ēnrōbe as it fēeds ; and the rām's rīch flēece, ūntōuch'd in the meāadow,  
 Pŭrpling shall beām Sārrānian rēd, and the rīch Sandarācha.  
 Thrīce-drēad, stāblē, slōw, thōse fātes, fīrm fīx'd, and for ēver,  
 Hŭrrying the āges, haste hāsten exclāim as the spīndle is whīrling. (47)  
 Rīse ! āll glōrious rīse ! dāy dāwns ; thī gōdhead assŭming,  
 50 Ōffspring of heāven arīse ! ōh sōn ! grēat ĩmage of the fāther ! (48)  
 Sēe, thīs hūge rōund wōrld, thīs wōrld at thy cōming is mōved ;  
 Ēārth, the immēasurable abyss of the hēavens, the fāthomless ōcean ;  
 Yēa, thīs wōrld, and the pōwers thereīn sīng ālōud at thy cōming (49)  
 Mīne, ōh ! mīne be the mēasure of yēars, the dīvīne inspīrātion  
 55 Mīne, thōse glōrious dēeds to recōrd, not unwōrthy recōrding :  
 Lōftier nōt thī stātelier strāin, Thrēician Ōrphēus,

Līnus, northīne should resōund ; though the Mūse, though the gōdhead abōunding,  
Cāl̄liopē should her Ōrpheūs aīd, lōv'd Līnus Apōllo. -

Adōr'd by the shēpherds though Pān (50) may contēnd, Ārcādia awārding ; -

60 Arcadia awārding, the pālm shall resīgn Pān shēpherd-adōred.

Begīn, thēn, bēautiful bōy ! thȳ lōvelier mōther behōlding

Smīling to oŵn, (51) fūll fōndly for thēe āll sōrrows endūring : -

Begīn, thēn, bēautiful bōy ! Ōh smīle ! nor, thy mānhood matūring,

Hēbe her chārms, nōr Jōve shall denȳ thōse fēasts of the Gōdden.(52)



THE  
SIXTH PASTORAL; OR, SILENUS.

THE ARGUMENT.

Two young shepherds, Chromis and Mnasyllus, having been often promised a song by Silenus, chance to catch him asleep in this pastoral; where they bind him hand and foot, and then claim his promise. Silenus finding they would be put off no longer, begins his song; in which he describes the formation of the universe, and the original of animals, according to the Epicurean Philosophy; and then runs through the most surprising transformations which have happened in nature since her birth. This pastoral was designed as a compliment to Syro the Epicurean, who instructed Virgil and Varus in the principles of that philosophy. Silenus acts as tutor, Chromis and Mnasyllus as the two pupils.



(D)

THE SIXTH PASTORAL;

OR,

SILENUS.

- First in the pāstoral strāin, Syracōsian mēasure, dispōrting, (53)  
Mīne, nor disdāining the wōods or the wīlds, pīpes swēetly Thālīa. (54)  
Wārriors and wārs when my rēed would recāl, mē Dēlian Apōllo -  
Re-būking restrāin'd—hēar! Tītyre hēar! thȳ fōld undistūrbēd  
5 Wīden, nor lēave for a lōftier lāy thē dīrge and the dītty. (55)  
Wār'n'd then, for ōh! thȳ glōrious renōwn and the tēars and the bāttle  
Vāre, fūll māny a bārd shall recōrd, īmpāssion'd recōrding;  
Pīping I mūse nō lōftier strāin than the wīld and the wōodland.  
Nōt unīnspīr'd the sōng, then if ōught, fōnd vīsion! allūring  
10 Chārmful if āught may delīght—thēe Vāre, the lōwly myrīcæ,  
Ēchoing thēe every grōve shall recāl, nor Ismēnian Apōllo (56)  
Rādiant a nāme mōre hōnor'd behōlds thōse vōlumes (57) adōrning.  
Ārise ye Aōnian Māids. Twō fāuns, in a grōtto repōsing (58)  
Sīlēnūs lāzy-lōlling, behēld tō slūmber abāndon'd;  
15 Fūming and flūsh'd ānd lāboring with thēe, ārch pōtent Iāccho.  
Flōwers enwrēath'd nēwly fāllen from the brōw lāy wīthering, besīde him  
And glīttering alōft, wēll bāttered and wōrn, thāt chālice depēnded.  
Sēizing, (for prōmis'd in vāin thōse chārms thēir lōnging elūded  
Stīll he with-hēld,) not īnjōcund they bīnd with the wrēaths and the rōses.  
20 Frōlic and frēe to encōourage the spōrt Syracōsian Aīgle (59)  
Nāiad, nor lōvelier, appēars; shē plāyful, as vācant he gāzes,



- Stāins with the ensāngūin'd mūlberry the Gōd chēek fōrehead and tēmples.  
 Wāken'd at lēngth ; silly swāins, whāt nēed of the lillies and rōses,  
 Lōose me my chīldren he crīes, that ye mīght if ye wōuld may suffīce ye :  
 25 Chārms ye requīre ; to chārms gīve ēar ; wīth chārms be rewārded, -  
 For thēe, brīght nŷmph, other tōys are in stōre—thēy bōw'd and (60) adōr'd him.  
 Mōv'd as he sāng hamadrŷad and fāwn, yēa, bēasts of the fōrest  
 Dānc'd ; and the wōods wīde wāve swēpt slōw to the stātely cadēnza,  
 Nōt on Emōnian rōcks mōre swēet Rhodopēian Orphēo ;  
 30 Nōt mōre swēet the Pierian chōir, Parnāssus rejoīcing, (61)  
 Lōftier hē, the intērminable ināne, thōse sēeds elemētal -  
 Of ēarth, the unfāthomable abŷss of the flōod, dīāphanous āir, -  
 And fīre empŷreal sāng ; cōnsōciate thēy the creātion  
 Plāstic, and thīs slōw gāthering ōrb fīrm cōnsolidāted.  
 35 Īndŷrescent the lānd wīde-shōr'd, cīrcūmfluous ōcean  
 Bārring ; and ēarth yēt lōvelier nōw āll beaūty disclōsing :  
 Rāvishing the Ēast, hōw ōrient the sūn fīrst rōse on the mōrning, -  
 And āery the clōud nōw hōver'd alōft shōwers swēetly distīlling : (62)  
 Whāt tīme fōrests umbrāgeous rōse, and the wīld habitātion  
 40 Explōring amāz'd, fēw and scātter'd appēar thē bēasts on the mōuntains.  
 Thēnce the Deucālian dēluge, (63) and thēnce, thēe, scēpt'red Satūrne ; (64)  
 Tōrn of Caucāasian vūltures and thēe, Prōmēthean Tītan. (65)  
 Cārolling nōw, whātēver the fōunt, whēre lōst and for ēver  
 Hŷlas the hērōes rēcāl ; (66) Hŷla, Hŷla, the vāllies resōunded.  
 45 Hāppy hād hērds nē'er bēen, thēe tōo ! to the fūries abāndoned  
 Pāsiphāēe ! dēplōring he mōurns, (67) āll mōurnful dēplōring :  
 Lōvely as mīserable, āh ! whāt rāge ? whāt dēmon assāils thēe !  
 Phrēnzi'd of yōre the Argēiān māids, bŷ fōrest or fōuntain  
 Wāndering lōw'd ; but to dēeds sō dīre, sūch dārk aberrātion  
 50 Swērv'd not ; though ōften dishōnor'd with hōrns thōse fōreheads of sīlver, -  
 And thāt fāir dēlicate bōsom they dēem'd rōugh ŷok'd for the fūrow.  
 Lōvely as mīserable, āh ! whīle thōu in the mōuntains art rōving,  
 Hē on his sīde rumināting at ēase, whēre flōwers hyacīnthine  
 Sōften the cōuch, in the ōaks brōad shāde lārgē lōlling repōses ; -  
 55 Or īn thōse vāst hērds sōme hēifer pursūes—Yē māids of the mōuntains !  
 Ōreads of Īda ! the tōils ! spread the tōils, where the ālleys expānding

- Open the forests, the toils ! p̄rchānce, in the fr̄esh of the m̄orning  
 D̄ewy the lāwns may betrāy my belōv'd—Āh nō ! by the fōuntain,  
 Hīm tender sprīnging the h̄erb ch̄arms āwāy, or the h̄erds his compānions  
 60 Fūgitive hīm to Gortȳnian stālls wh̄ere h̄eifers are brōoding.  
 Nōw the aūriferous gārden, and gōld thȳ bāne Atalānta : (68)  
 Cārolling nōw thōse ill stārr'd nȳmphs, (69) and the bārk āmberwēeping -  
 Enfōlding arōund, trānsfōrming he r̄ears āery-spīring ālders.  
 And hōw by Aōnian strēams, thȳ fōuntāin brīm Hippocrēne, (70)  
 65 Wāndering, Gāllus enrāvish'd behēld thōse hāunts of the M̄uses  
 Hāllowed ; and āll the Piērian chōir hīgh-hōnor'd recēiv'd him.  
 Āncient of sōng, hōw thāt drēad bārd Thrēīcian (71) Ōrphēo ;  
 Flōwers, and sāvory pārsley enwrēath'd thōse trēsses adōrning,  
 Sōlemn was hēard—Thēse rēeds—their gift—Ōh ! lōv'd of the M̄uses,  
 70 Grāteful recēive—thēse rēeds—lō ! thēse, the Ascrāian mīnstrel  
 Chārmīng, the ōaks of the mōuntain obēy'd to the vāll̄y descēding.  
 Wārble with thēse the Grynāian grōve ; nor Ismēnian Apōllo  
 Tēmp̄le or fāne mōre r̄enōwn'd shall behōld to his hōnor resōunding -  
 Bōots it Megārian Scylla to tēll ; ōr whō, tōo r̄enōwned, (72)  
 75 Mōnst̄ers yēlling her īvory hīp, ill kīrtle ! defōrming,  
 Shātt̄ered the fām'd Dūlīchian bārks ; and the hōrrifi'd sāilors,  
 Mānglīng ! āh ! vōrāginous plūng'd to her dōgs of the ōcean : -  
 Or hōw the barbārian mōnarch he tōld ; thēe, mīserable (73) Tēreo,  
 Whēnce thōse vīands Philomēla prepār'd ; whāt pr̄esents āwārded ;  
 80 Whīther her cōurse to the dēs̄ert she sp̄ēd ; ānd hōw, wr̄etched ! on pīnions  
 Flītting, the rōof nō lōnger her ōwn, shē hāunts and for ēver.  
 Āll whātē'er by the lāurell̄ed shōre ōnce, rādiant (74) Apōllo  
 Chāunted ; and rāvish'd Eurōta recāll'd, to the ēcho commēding  
 Enchānting he sāng ; to the stārs rēv̄erberant the vāllies resōunded.  
 85 Nūmbering the flōck, till the shēpherds were sēen, in the gr̄ey of the ēvening  
 Gāth̄ering ; and nīght's pāle plānet arōse from the dēeps of the ōcean. (75)



THE  
TENTH PASTORAL; OR, GALLUS.

THE ARGUMENT.

GALLUS, a great patron of Virgil, and an excellent poet, was very deeply in love with one Cytheris, whom he calls Lycoris; and who had forsaken him for the company of a soldier. The poet therefore supposes his friend Gallus retired in the height of his melancholy into the solitudes of Arcadia, (the celebrated scene of pastorals); where he represents him in a very languishing condition, with all the rural deities about him, pitying his hard usage, and condoling his misfortune.



(A)

THE TENTH PASTORAL :

OR,

GALLUS.

- Lāst be the tās̄k, yēt ōh ! be the tās̄k, Arethūsa, concēded.  
Thēe, thēe, friēnd of my sōul, would I sīng ; whīle lōvely Lycōris (76)  
Hēars nor disdāinful the strāin, thāt strāin whīch whō may refūse thee?  
Gāl̄le, thōu chīld ōf sōng ? (77) thēn smīle, ōh smīle, Arethūsa ;  
6 Sō may thy sōft swēet strēam, flōw ōn and etērnally flōw on  
Ūnder the Nācrian wāve, nōr blēnd with the brīne of the billow. (78)  
Rīse thēn, nȳmph of the strēam ; sing alōud, whīle līstening arōund thee  
Ēcho the grēen-wōod shādes ; and the lōves of my friēnd are resōunding.  
Spīrits that ēver abīde, brīght shāpes, bȳe fōrest or fōuntain ;  
10 Whēre were your līght stēps stāid when the lōve-lōrn Gāllus abāndoned  
Pērish'd ? for nōt on the crāgs, Āōnian sūmmits, nor aspīring  
Hīgh whēre Pīndūs frōwns, nōr thȳ fōuntain brīm Aganīppe ; (79)  
Hīm, by the lāurel not unwēpt, not unwēpt by the shādes of the mȳrtle,  
Blāck with the mōuntain pīne, on the lōne lōne rōcks as he wāndered,  
15 Māinalō mōurn'd ; hīm mōurn'd thē chīll-cōld cāves of Lycāon. (80)  
Drōop thȳ cāttle arōund, fāir flōcks, nor unōwn'd of the Mūses ;  
Mīnstrel of hēavenly sōng blūsh nōt, nōr thōu too disōwn them ;  
Bēautiful ōnce by the strēam led his flōck the āll-lōvely Adōnis. (81)  
Hīther the hērds of the shēep—slōw trēadīng hīther the nēatherds,  
20 Wēt with the wīntery māst, hīther cāme dēw drīppy Menālcas : (82)  
Wōndering, togēther they crȳ ; whȳ weēpeth he ? hīther Apōllo :



- Gälle, forbear ! he exclāims, for anōthər fālse-heārted Lycōris  
 Flies o'er the hills and the snōws to the fīeld of the fōe and the slāughter.  
 Ōnward, his hōarŷ brōws dēep-drōwn'd in the crōwn and the gārland,  
 25 Dāncing the gĭānt plūmes of the fērula, the flōwer of the lily,  
 Hither Sylvāno cāme: hither cāme, thēse ēyes too behēld him  
 Wōrshipp'd where sprēad fāir Ārcadys plāins, or her sūmmits are aspīring,  
 Pān the adōr'd—I sāw, with the Mūlberry stāin'd and the mīnium.  
 Wēeps he for ēver ! he crīes, fōnd swāin ! māy tēars then avāil thee !  
 30 Bēes on the blōom, and the lāmps on the lāwn, and the fīelds on the fōuntains  
 Feāst, and for ēver, but lōve, fīerce lōve, on the hēarts that are brēaking.  
 Mōurnful he pāus'd, thēn, ōh ! yē swāins of Arcādia, mōurnfully -  
 Awākening the rōcks to my wōes, sōle-skill'd in the dīrge and the ditty -  
 Yē swāins of Arcādia, sōft, fūll sōftly my bōnes may repōse them,  
 35 Māy but your mōuntāin pīpe with my lōves and my wōes be resōunding.  
 Hāppy had the crōok bēen mīne ; or the chārgē of the vīne, or the vīne-yard  
 Mīne ; whēre ẽmpūrpling the sūn-brīght hills yōn clūsters are glōwing.  
 Hāppy were the brīght-hāir'd Phillis my lōve, or my lōve Aramŷntas,  
 Shēpherd or nŷmph—nāy scōrn, scōrn nōt dārk-ēyed Aramŷntas ;  
 40 Dārk is the vīolet blōom ; ever-grēen thōugh dārk is the mŷrtle :  
 Thēre amid the sāllovs, where the vīnes flāunt hīgh, on my bōsom repōsing  
 Phillis with flōwers had adōrn'd my retrēat, with sōngs Aramŷntas.  
 Frēshening fōunts gūsh hēre ; thēse grōves, thēse lāwns, my adōred !  
 Frēsh ; hēre hēre would I hīde, in the ārms of my lōve, and for ēver :  
 45 Vāinly, ōh ! vāinly, for lōve, mē māl'd, mē rēd with the slāughter, (83)  
 Thēre where the jāv'lins are shōwering amāin and the fālchions are flāshing,  
 Stātioning mē, bīds stānd unrecāll'd cōnfrōnting the bāttle : -  
 Whīle thōu ! crūel thōught ! fār āwāy from thine ōwn dēar lānd, by the fōuntains  
 Pōuring the Rhīne, thrīce frōre, with the snōw of the Ālps and the īceberg,  
 50 Wānderest alōne—yē crāgs ! yē īce-raggy pāths of the mōuntains !  
 Āh mē ! ẽmpūrpling her īvory fēet wōund nōt my adōred !  
 Āwāy ! whātēver in hāppier hōurs Chālēīdian nūmbers  
 Cārrolling resōunded, agāin will I brēathe to the shēpherds commēding : (84)  
 Fīx'd, amid the cāvērns and the dēns, in the wōodlānd wīlds, amid mōuntains  
 55 Sāvāge, thēre to endūre ; on the frāil frēsh rīnd of the sāpling  
 Grāvīng my lōves ; ye will flōurish, ye shādes ! yē lōves ! and togēther !

- Mēanwhile, mīngled with the nŷmphs, ō'er Māinalus mōurn will I wānder -  
 Or spēaring the bōar; me the frōst, me the īce-chilly blāsts of the mōrning  
 Thrill, but in vāin—hārk! hārk! the Parthēnian fōrests are awākening; (85)
- 60 Drēam I? or flēet amid the rōcks and the wōods to the ēcho resōunding  
 Hūrry amāin—'tis the spōrt when the Lŷctian ārrows are shōwering  
 Thīck to the qūarry.—Āh! fōol! as if ārts līke thēse may avāil thee  
 Āught; or the fīerce cruel bōy may relēnt for the hēarts that are brēaking.  
 Nō, the retrēats of the grōve and the ōnce lōv'd hāunts of the Mūses,
- 65 Nē'er may delight mē mōre; farewēll, brīght scēnes, and for ēver.  
 Hīm ōur grīef, ōur tēars nōught mōve, ōur lābour and sōrrow  
 Nōught, though we drīnk of the strēams, where the chill-cold Hēbrus is rōlling,  
 Brāving the snōw, Sīthōnian stōrms, (86) unappāll'd unregārded;  
 Nōt amid the sūn-būrnt plāins thō' fāint where the trōpics are flāming,
- 70 Wīthering we tēnd the Arābian fōlds, sēlf-ēxil'd for ēver.  
 Ēros is Lōrd—Ālmīghty he rēigns—let us bēnd and adōre him. (87)



NOTES.



## NOTES.

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### NOTES ON THE FIRST PASTORAL.

NOTE 1, page 29, ver. 1.

*‘ Tityre, you, by the whispering beech, in the shadow reposing ; ’*

Here, as elsewhere, for the sake of music, a little freedom has been used with the appellatives ; Tityre being used for Tityrus, Melibæe for Melibæus and so on. The Roman capitals B, C, D, and A, prefixed to these four pastorals, respectively, signify the order in which they have been turned by the author into English hexameter verse. Thus the tenth pastoral marked A was the first translated, the remaining three being finished successively, in the order of the letters B, C, and D.

NOTE 2, page 29, ver. 2.

*‘ Warbling the woodland muse, wind sweetly the slender recorder ; ’*

or we may read,

*‘ Charming the woodland song, chime sweetly the gentle recorder.’*

so Spencer,

*‘ Charming his oaten pipe unto his peers ; ’*

that is tuning ; and Dryden

*‘ And chime their lifted hammers in a row ; ’*

that is, sound notes in musical succession : the word, therefore, will bear the sense of play upon ; in which signification it is used above. “ Figures of recorders, flutes and



“pipes,” says Bacon, “are straight; but the recorder has a less bore, and a greater” “above and below.” The metrical fitness of the word recorder has induced me to use it here; in the original, the word is *avena*, oaten pipe.

NOTE 3, page 29, ver. 3.

*‘ We from our own dear home, sweet fields! from the land of our fathers.’*

When Cæsar, the most amiable, and not the least scrupulous of statesmen, after sitting for some few months on that “bad eminence,” perished by the dagger of the Roman nobles, a civil war arose to avenge his death. The usual routine of events followed, and in the progress of the contest, extensive districts in the north of Italy, becoming forfeited to those, who having force had justice of course upon their side, the inhabitants to make room for new settlers, (the veterans of the Triumviri,) were compelled to migrate in haste. Let the English reader imagine that he sees the peasantry flying in all directions, on the formation of the New Forest; or let him picture to himself the Portuguese abandoning their homes, when Wellington, in recent times, retired upon the ever-memorable lines of Torres Vedras; and it may help the imagination to conceive the scene.

NOTE 4, page 29, ver. 5.

*‘ Carolling resound Amarillida bright to the wild and the woodland.’*

*Amarillis* is more usual, *Amarillida* is more musical; the latter, therefore, I have preferred.

It may be well to observe here, that the images of repose and secure ease are much more prominent in the original, than the version—*patulæ—recubans—meditaris—lentus—lolling at ease—lying supine—composing amorous ditties—under the wide spreading beech*. In the original, the very murmurs of the tree are unheard, and

*‘ Tityre, tu patulæ recubans sub tegmine fagi; ’*

may be more correctly translated

*‘ Tityre, you by the wide spread beech in the shadow reclining; ’*

the line, however, in the text, has the brisker current; and has, therefore, been suffered to remain.

NOTE 5, page 29, ver. 7.

*‘Hallowing the stillness around; to that power betimes in a morning.’*

The celestial power to which the shepherd alludes was most probably Augustus Cæsar: the poet, however, may have intended the compliment for some other less powerful patron, but the difference of person is of small moment; and the feeling of gratitude, whatever its object, is the same. The pagan divinities were so very corporeal in their nature, that the transition from breakfast to ambrosia, scarcely shocked credulity: an altar—a victim—an image—and a shrine—a flattering senate—or an outrageous faction—a few vain and idle ceremonies—and the deification was done.

*‘Deus, Deus ille Menalca.’*

NOTE 6, page 29, ver. 10.

*‘Wanton at will on rebeck and reed to the dirge and the ditty.’*

The rebeck, in our language, signifies a sort of stringed instrument. Of what kind? Why; the lyre is the more graceful, but the kit is the more probable. Those who doubt whether Tityrus could manage stringed instruments, for ‘rebeck and reed,’ may read ‘pastoral pipe:’

*‘Wanton at will on the pastoral pipe to the dirge and the ditty.’*

NOTE 7, page 30, ver. 18.

*‘Oft the Dodonian oak, thunderstruck in the forest around us,’*

I have ventured to use the epithet Dodonian, for the sake of the music; both Virgil and Milton have used words apparently for the same reason,

*‘on the top of Fiesole,*

*Or in Valdarno, to descry new lands.’—P. L.*

to this, probably, we owe in part the ‘extremi Garamantes;’ but surely not to this, the ‘uttermost Withop:’ the able, and original author of the vision of judgment has too

much merit to take offence at the remark. Dodona was an ancient town of Epirus ; near it was a large grove of oaks ; and these oaks were oracular. Melibæe, of superstitious turn, was as likely to have heard of these Dodonian oaks, as to have known the names of those rivers of Gaul and Asia which he afterwards mentions. We have Damask roses, cedars of Lebanon, and holy evergreens, familiar to every gardener, and gardener's boy ; and why not Dodonian oaks known to Melibæe also.

NOTE 8, page 30, ver. 27.

*' Towers in the loft, over bramble and brake as the cedar is towering.'*

In the original

*' Quantum lenta solent inter viburna cupressi.'*

To produce an analogous impression on the English reader, for the viburna and cupressi, I have substituted other productions of the vegetable kingdom. The cupressus, or cypress, is pretty well known to us, but with us it is rather a scrubby sort of plant ; and, as to the Guelder rose, a botanical description would be necessary to introduce it to the ordinary reader ; neither of these objects, therefore, is fitted to produce in the English mind, the lively, and appropriate image, which it raised in the brisk imagination of the ancient Italian, familiar from his childhood with the plants alluded to.

NOTE 9, page 30, ver. 29.

*' Liberty, friend ; when shaggy my beard fell gray in the shearing,'*

*' Candidior postquam tondenti barba cadebat.'*

A remarkable image, bordering on the confines of the ridiculous ; and which of course has not been overlooked by the lynx-eyed ken of the satirist. Juvenal has honored it with a parody. In the original, it will be observed, the greyness of the beard is designated by the word candidior. This seems to signify, somewhat white ; beginning to change ; so that, unless the love-sick swain had been afterwards greeted with the very reverend appellation of ' senex,' or aged friend, one might have placed his years on the *right side of fifty* : after all, it seems a little strange that Virgil should give so venerable an air to the minstrel adorer of the lovely Amaryllis : he really looks more like a sober

christian pastor than a lively pagan shepherd. Father I-forget-his-name, the Jesuit, might have made something of this, when he maintained, that the reputed Latin classics were all of them nothing more than modern Italian forgeries.

NOTE 10, page 30, ver. 30.

*‘ Gracious, at length, sweet liberty smiled on her reckless adorer : ’*

About the first centuries of our æra, when the estates of the wealthy were becoming so extensive, that once sovereign countries were sometimes enclosed within a single manor, large numbers of slaves were employed for rustic services, as shepherds, husbandmen, drivers, bailiffs, and the like. Our own West Indian plantations furnish an illustration in point. These slaves, also, like the negroes of the sugar countries, could hold a sort of private property, their ‘peculium’ as it was called; and often when these funds were sufficient they emancipated themselves by purchase. Tityrus, in the pastoral, appears to have been one of these rural serfs; and seems to have made his journey to Rome, with the double intention of purchasing his emancipation, and obtaining the countenance and protection of some great and powerful patron, to defend him from the rapacity and violence of the soldiery. Of whom he purchased his freedom, in other words, who was his master is a point of no interest; in default of a fitter personage let us suppose it was Mæcenas, the friend and favorite of Augustus. The great protector whom he found, the deity who gave him that consolatory response,

Shepherd secure still pasture the field, still widen the foldings,

seems evidently to have been the future emperor; to whose most gracious protection Mæcenas might well have introduced him; for, with respect to some points of the narration, and this protection among the rest, Virgil, in the person of Tityrus, seems to relate what had occurred to himself.

NOTE 11, page 30, ver. 36.

*‘ Bootless was all; never burdened with coin to my cot I returned.’*

*‘ Non unquam gravis ære domum mihi dextra redibat.’*

Throughout the commencement and the middle part of this pastoral, Virgil has indulged his taste for the simple and the naïve; as the images, the expressions, and the



very flow of the verse seem to prove, and to this style it is that this blunt and rustic line belongs. He rises, however, nobly though perhaps uncritically towards the close.

‘ Non omnes arbusta juvant humilesque myricæ.

Nor the meads, nor the lowly myricæ.

Gracious to all, then statelier sing.’

But genius begins where rule ends.

NOTE 12, page 30, ver. 48.

‘ Meadow and marsh then are thine ; what though, where wander the waters  
Fattening the fens—’

The scene is laid on the fenny shores of the Mincius, the

‘ Smooth sliding Mincius crown’d with vocal reeds ;’

a river, in some of its circumstances, so like the Camus, that, had the passage been shorter, and the Mincius a Mincia, we might have supposed that the charming little fiction of Alpheus and Arethusa had been realized in our own island, and that the reverend Camus, had found a passage to his Transalpine minion, by mysterious avenues beneath the deep.

‘ Under the Nacrian wave, nor blent with the brine of the billow.’

NOTE 13, page 31, ver. 51.

‘ Not in thy walks shall pasturage strange breed strange alteration,’

Sheepwalks are meant—and the word *alteration* is here used in a submedical sense ; and signifies change in the humors, preparatory to the attack of some violent pestilential distemper : our poetical language is so deficient in polysyllables, that the mere length and sound of the word recommend it strongly to hexametrical versification.

NOTE 14, page 31, ver. 54.

‘ Fortunate thou ! thrice fortunate thou ! by freshet or fountain,  
Rillet or hallowed brook,’

In the original,

hic inter flumina nota

by which we may understand the Mincius and the Po: I have preferred, however, to refer it to the springs and streams running by.

NOTE 15, page 31, ver. 58.

*'Feast of the bees, Hyblaian sweets, blooming still undisturbed'*

or we may read, Hyblensian sweets. The honey of Hybla, in Sicily, was equal to that of Hymettus in Attica; and the mel Atticum, or Attic honey, was equal to the sal Atticum, or Attic salt, the latter being, as every wit knows, the very best and finest of the kind. With respect to the bees, I may observe that, faithful and constant to their attachment, after a succession of nearly two thousand generations, there on the blooming hedges of Mantua, they may still be found wantonly courting the flowers and sunshine, as fond and amorous as ever.

'Round Reggio,' says the masterly and tasteful author of *Vathek*, 'I remarked many a cottage, that Tityrus might have inhabited, with its garden and willow-hedge, still swarming with bees.' Salictum, or willow-hedge, is the image in the original of Virgil.

NOTE 16, page 31, ver. 61.

*'Carol aloud like the lark in the loft, salluting the morning.'*

In the word saluting, I would recommend doubling the liquid, at least in the utterance; and reading in the Italian style, sal-luting the morning, pronouncing strongly the first *l*. The delicate ear of the Greeks admitted these licenses, and why should not we? They are grounded on the nature of sound, and have the same foundation in all languages; should the license then be allowed; I would beg leave to indicate it by the typography; for to fix sound, is the principal purpose of the art; I print, therefore, salluting.

\* Beckford's *Italy*, with sketches of Spain and Portugal, p. 78. Ed. Paris, Baudry's, 1834.



NOTE 17, page 31, ver. 62.

*‘ Mourn meanwhile in the aery elm yon turtles complaining,  
‘ And those pet pigeons, the birds that you love, coo still and for ever.’*

“The voice of the turtle is heard in our land,” and there the voice may be still heard. How durable is nature, even in her smallest works ! How passing is man even in his greatest ! The Coliseum is in ruins ; but the bees still murmur on the Mantuan willow-hedges, lively and laborious as ever ; and the coo of the wood pigeons still wakens the elms. See preceding note. Should the reader however, object to the termination ‘for ever’ he may read,

*‘ still coo undisturbed.’*

NOTE 18, page 31, ver. 67.

*‘ Parthia athirst the Arari shall drink, Germania Tigris.’*

In reading these, and similar names, I would recommend the use of the Italian *a*, the *a* which we use in the word *father*. Our miserable alphabet and typography, at once deficient and redundant in its letters, renders it impossible by the usual sign, the letter *a* I mean, to indicate whether the vowel is an *a* as in *father*, or an *a* as in *aged*. Why does not some eminent publisher, for the honour of his art, get a move beyond the mere trade of his business ; and by elegant and significant signs properly applied, fix the meaning of all the dubious letters, whether voiceless or vocal. Shall it continue to be true, that thousands have been expended to improve the movement of the piano forte ; and yet that no great and wealthy printing house will lay out a few hundreds, to invent, and introduce, and force into attention, a system of signs so much wanted ? and this too in an age of innovation ! and when with the spread of our language, foreigners must so much need this help. Are our printers to be for ever doomed, like Caxton, to be mere imitators ; never falling back upon first principles, and endeavouring for the mere love of it to make essential improvements in their art ? Where is the spirit of Aldus Minucius ? But there are difficulties, and the book would not sell. Ought we not to be ashamed of such an excuse ? What ! all for gain ! and nothing for honour, the honour of that typography, the boast of modern inventions : if something is not done, our language hereafter bids fair in a future age to become almost illegible. But I digress.

The Arari, now the Soane, a river of France, and therefore far away from Parthia in its strictest sense, as this country is placed to the east of Media. For the sake of the metre I have lengthened the second syllable of the word Arari, in the original it is short.

NOTE 19, page 31, ver. 67.

‘ ——— *Germania Tigri.*’

Every one now has heard of the Euphrates, the steam vessels, and the mail bags ; for all now group together, in the imagination : Every one has read, or ought to have read, of that “great river, the river Euphrates.” The Tigris mentioned in the text, rising in Armenia, and lying more eastward, flows into the Persian gulph by the same mouth as the Euphrates. Between the two rivers are spread the fertile plains of Mesopotamia. It may be well perhaps to add, a remark of the criticks, I mean, that to accomplish this mutual emigration, the Roman empire, then in the full strength of its military vigour, must first have been subdued. The implied impossibility of the interchange carried with it a compliment to his countrymen ; or rather, to the nascent emperor on whose protection the poet leaned.

NOTE 20, page 31, ver. 69.

‘ *We but alas ! ah we ! to Numidian deserts may wander.  
To Scythia we*’

The great desert of Africa, the Saahra, in parts of it, borders upon the ancient Numidia ; a country of uncertain boundary, and nomadick occupation, lying in the same regions as the regency of Algiers. “To Scythia,” for Scythia read Russia ; and the geography of that vast country will be understood at once with sufficient accuracy for poetic purposes. Might we read “Siberia,” the image would become more strong and lively still. It is amusing to an Englishman in the midst of his mighty metropolis to find the Mantuan Shepherd ; after anticipating exile to the deserts of Africa, or the steppes of Russia, bitterly reflecting, as the climax to all this misery, that he might even be condemned to make a jaunt to the lovely vale of Richmond or to

settle on the scite of future London, in the midst of miserable acres worth a guinea or two the square foot.

NOTE 21, page 31, ver. 70.

*‘ or roaring amain Rhadamantine Oaxes.’*

The Oaxes was a rapid river of Crete. Rhadamanthus, once a Cretan monarch, became after death one of the judges of the departed ; and to a shepherd therefore, not uninstructed in his religion, was likely to be better known than the Oaxes itself. As the epithet suits the metre I have ventured to use it.

NOTE 22, page 31, ver. 70.

*‘ Torn from the world or the ocean isle barbaric Britannia.’*

*‘ Et penitus toto divisos orbe Britannos.’*

In translating this line, I have availed myself of the opinion that our island once formed a part of the continent ; and was, happily for us, torn away from the main by some great geological convulsion. As Britain had just been discovered to the Romans, Cæsar having landed here some short time before, the island was likely enough to be a subject of general conversation, even among the Mantuans ; just as Sicily had been among the meanest of the Athenians some three or four hundred years previously. Probably many of the veterans, who were settling in the lands about Cremona and Mantua, had served against the Britons ; and were likely enough to talk of their adventures in this and other countries. Indeed this peculiar source of geographical knowledge, which, to their cost, had been opened to the Mantuans and the people of Cremona, may I think be fairly urged in reply to those criticks, (and there are many), who have contended that Virgil is out of nature and manners, when he represents Melibæus as so knowing in the names of distant regions. Surely our own peasantry, whose sons, brothers, or cousins have served in the great war, may without forcing probability, be supposed to have heard something of Madrid and Paris ; to say nothing of the Tagus, the Ebro, the Seine, and the Nile.

NOTE 23, page 31, ver. 73.

*' Low o'er the levelled blade when the thatch on the barley is peering,  
' Ever, alas ! on my own dear cottage again shall I gaze me !'*

*' Post aliquot, mea regna videns, mirabor aristas ?'*

I do not enter into the well known controversy respecting the two versions which this line will bear ; translation is not my principal object. Of the two disputed meanings, I have chosen that which to me appeared to give the most pleasing image. *Mirabor*, I presume, means to look with intensity and emotion ; i. e. to gaze. Those who have seen the thatched roofs in the Netherlands, floating like the pictured ark upon the billowy surface of the fine rich corn fields will enter into the image above.

NOTE 24, page 31, ver. 77.

*' Ah friends civil discord abounding  
' See where it leads . . .*

See note 3.

NOTE 25, page 31, ver. 85.

*' rathe-ripes, some few in my store room.'*

An early ripening apple is so called.

## NOTES ON THE FOURTH PASTORAL.

NOTE 26, page 35, ver. 1.

*‘ Choir of Olympian Jove, Trinacrian muses, awakening,’*

*‘ And hear the muses in a ring,  
Aye round about Jove’s altar sing.’* MILTON.

According to the charming fictions of the gay Grecian Mythology, the muses formed the choir at the banquets of Jupiter, the father of the gods.

NOTE 27, page 35, ver. 1.

*‘ Trinacrian muses, awakening,’*

Trinacria was an ancient name of Sicily; and its hexametrical form and sound strongly recommend the word to this verse; besides, in a poem like the *Pollio*, the more ancient words seem, with peculiar propriety, to claim a place. We may, however, read if we please,

*‘ Syracosian muses, awakening.’*

Virgil says elsewhere, but in less solemn composition ;

*‘ Prima Syracosio dignata est ludere versu’.*

NOTE 28, page 35, ver. 2.

*‘ Nor the meads, nor the lillies and roses.’*



in the original, 'humilesque myricæ,'

'—— nor the meads, nor the lowly myricæ.'

either version will read; but, for general perusal, I prefer the former, as more familiar to the English fancy.

Is the myrica the 'sweet scented gale' of our Flora? called also the Dutch myrtle; a lowly, sweet scented plant.

NOTE 29, page 35, ver. 4.

*'Echoing resound to the globes great Lord, not unhonored resounding.'*

In the last ages of the Roman republic, as long as the consular power remained in force, the personage who sustained this august office might well be designated as the Lord of the world; and, even at the time when Virgil wrote, this notion of grandeur must have continued to be associated with this high and lofty magistracy, notwithstanding that the real power was absorbed by the Triumvirate, or seated in the imperial chair. To the term consul, therefore, in this place I have preferred the expression, 'the globes great Lord,' as better calculated to produce the Virgilian impression on an English mind.

NOTE 30, page 35, ver. 5.

*'Sung by the wizard of old, the world's vast age is accomplishing.'*

In the original 'Cumæi Carminis.' If any, therefore, defy the sibilants, and prefer a closer version, they may read sung by the Sibyll of old; for the verse of the Cumæan Sibyll is intended. Those who have read all the controversies respecting these famous sisters, are likely enough to turn pale at the name, and sick at the remembrance. Suffice it to remark, that the verses of these Sibylls seemed to have formed the prophetic scriptures of the Roman republic; and that they are supposed to have contained some most remarkable prophecies respecting the Messiah. In reading this pastoral, whoever is versed in the Holy writings, must be struck, I think, with the striking resemblance between the Hebrew prophet and the Roman poet; and this is more remarkable, as the general character of the whole poetry of the two nations is



exceedingly dissimilar ; Virgil, however, Hebraizes a little now and then, even in other eclogues. Had he ever seen the Septuagint ? Would he not have drawn more largely had these treasures of oriental literature been unlocked before him. Was he indebted solely to Ptolemy and Theocritus in this matter.

NOTE 31, page 35, ver. 6.

*' Sung by the wizard of old, the world's vast age is accomplishing ;  
' Orb upon orb huge rolling the long drawn æra commences :'*

Among the people of different countries, an opinion seems to have prevailed, that after the complete revolution of a vast yet definite number of ages, the same occurrences throughout the world would, with miraculous iteration, roll round again ; that the treaty of Vienna and the taking of Troy—the battle of Waterloo and the field of Marathon—the French revolution and the Noachic deluge—the tricks of Scapin and the grave rogueries of graver and wiser personages ; like some favoured tragedy or comedy, night after night, would again be brought upon the stage, to be acted, in vast and never ceasing repetitions, for ever and ever, world without end. When the stars were imagined to be, not masses of matter but sublime divinities—when the earth was supposed, not to be acted upon by the agency of the heavenly bodies, operating as brute matter working as matter ; but, on the contrary, to be providentially governed by them as splendid globular intelligences exerting a direct and divine influence ; in a word, when Sabæism prevailed, and men worshipped the heavens and “the host thereof ;” what in the system was more reasonable than astrology ? what more probable than the opinion of the Sabæist, that his future life depended upon the stars, in other words, according to his system, the gods under whose protection he was born ? and as the hosts of heaven, the gods, were ruling the earth beneath, what was more reasonable than to suppose, that when these bright deities again met under the same conjunction or holy synod ; they might again decree what they had decreed before ; and again, under their government, might providentially give rise to the same great circle of occurrences. Analogy might be urged—the sun, it might be said, (the mighty Baal of the system), fulfilling his annual orbit, leads round the earth through the same succession of changes, and spring and summer, autumn and winter, follow each other, in endless repetition, as before. In conformity, perhaps, with this analogy, this immense circle of ages when completed, has, in the ancient mythology, been called a year ;

distinguished, however, from the ordinary year by some appropriate epithet, as the great or mighty year.

In all this there is not so much absurdity as at first sight appears, astrology was, in fact, the providence of the Sabæist; and reasonably so, while he worshipped the stars. Yet see the astonishing force of conviction without proof! in our western world at least, Sabæism is vanished; and with it the original and only rational foundation of the Sabæan providence, astrology, I mean, is passed away; yet, a century or two ago, men of the most improved understandings, (Dryden himself was an instance of this;) men who never dreamt of the truth of Sabæism, were, in this country, firm believers in these astrological doctrines, after the extinction of Sabæism had left the system without a stone to stand upon. But to return from this digression, by the ‘long drawn æra’—we are to understand one of these immense orbits of time, agreeably to these ancient opinions, containing within itself complete, the whole cycle of mundane events (inclusive of my now applying this pen to the paper) to be again repeated; without addition or subtraction of one single event, æra after æra, in never ending succession.

NOTE 32, page 35, ver. 7.

*‘Returns Astræa to man; Saturnian peace is returning;’*

Astræa was the divinity patroness of justice and righteousness; should the English reader prefer it he may turn the line differently.

*‘Justice returns to man; Saturnian peace is returning;’*

Thus the Psalmist,

*‘Righteousness and peace have kissed each other.’*

NOTE 33, page 35, ver. 8.

*‘Down from the heaven of heavens a race new born is descended;’*

The all-golden race mentioned, v. 10. If all ostensible christians would but act up to the golden rule of their master, ‘Do as you would be done by’—the character of ‘Gens aurea,’ the golden—would then indeed become applicable by an easy adaptation, which would put no force upon the poet. Should the ear be offended by the

triple recurrence of the final syllable '*ing*,' in the words 'returning,' 'descending,' 'arising,' we may, in the second place, read *descended*.

NOTE 34, page 35, ver. 11.

*' Virgin of heaven defend—thou Lord omnipotent reignest !'*

The poetry of the ancients, like the Arabian tales, is animated with a strong religious feeling; which must have given a solemn, cathedral, painted-window-like effect to many a passage which now lies dead and cold before us. Their mythology, in modern times, is extinct, at least in the west; and that very appearance of the names and attributes of their divinities, which must have operated on the heart of the pagan, like a solemn service of religion, on the heart of the christian, has now an effect, of a nature, precisely the contrary. Of the pagan gods, indeed, in these poems, we may, as it were, sometimes, see the presence but the form is of marble; and where it produces any effect, beyond a mere ornament, the gelid touch of the dead immortal seems, sometimes, to strike to the heart like the cold hand of a corse—none but a pagan in religion can, in feeling, do full justice to the poetry of a pagan; in the mind of the modern christian, the responsive chord is wanting; no diapason resounds to the poet's touch. The ancient fathers of the church, many of them pagans in their first indelible impressions, feeling the awful emotions produced by Virgil's master-hand, fondly persuaded themselves that the poet was inspired, indeed, but inspired by *dæmons*; for such, in their opinion, the heathen divinities were; but the modern christian, from his earliest years, fraught with a purer and truer, and therefore a better faith, when reading those very passages which, like children's ghost stories, filled the pagan mind with 'awful horror,' wonders what we can admire in such schoolboy declamation. The charms of the enchantress, (if we may give credence to Arabian fables,) converted the inferior parts of the unfortunate prince into a pedestal of stone; and the petrific power of an unsympathizing education has transformed the gods of Olympus into marble statues, the Apollo of Delphos, into the Apollo Belvidere. With a view of remedying a little, this inconvenience, in this and some other passages, I have taken a slight liberty with my author; and by translating, '*tuus jam regnat Apollo*,' 'thou Lord omnipotent reignest,' I have, I trust, secured to the poet, even in his christian reader, some portion of that religious sympathy on which no doubt he counted, and with reason, in the dark days of western paganism. Apollo Baal, or the sun, used to be called preeminently, "Lord."

NOTE 34 b, page 35, ver. 12, 13, 14.

*' With thee too, thee, this glory of the earth, this regeneration'  
' Pollio arises ; majestic the months processive revolving,'  
' Consul, with thee :—*

It is scarcely necessary to observe here in the way of explanation, that at the time of this auspicious advent, Pollio was consul ; had Virgil lived in the present day, he might have given to his verse a turn perhaps more musical, and certainly far more pleasing to British ears,

*With thee too, thee, this glory of the earth, this regeneration-  
VICTORIA ! arises, majestic the months processive revolving,  
Sovereign, with thee !*

NOTE 35, page 35, ver. 16, 17.

*' He among gods aye throned a god, among demigods heroes'  
' Mingling heaven on earth shall behold'*

Gods—demigods—heroes—among the pagans, in some little measure, correspond with the orders of the angelic hierarchy. The mere English reader may here help his conception of the poet, though very imperfectly, by recalling to mind the hierarchy of our great christian bard, the author of *Paradise Lost and Regained*,—saints—angels—archangels.

*' Thrones, dominations, principdoms, virtues, powers.'*

NOTE 36, page 35, ver. 17, 18.

*' — nor himself unbehelden,'  
' This great world ever govern in peace, in the glory of the father.'*

*' Unbehelden ;'* an ancient and more sonorous word than *' unbeheld :'* we say *' beholden to a person.'* Virgil, to raise his style, occasionally uses the same artifice, "*Olli subridens.*" Would it not be wise in criticism, at least to *connive* at these hexametrical archaisms, while the verse is forming in our language ? if used with judgment they may communicate to our style additional majesty and music. Till the public taste become accustomed to them, irregularities of this kind might find a refuge under the head of hexametrical licenses. Use in these cases is every thing.



NOTE 37, page 35, ver. 18.

*' This great world ever govern in peace, in the glory of the father.'*

Or the ' power of the father,' for it will read either way—*patriis virtutibus orbem*—with the virtues or rather attributes of his father is a more literal sense, but the expression in the text being allied to sacred expression, I prefer it for the reason given at large in note 34.

NOTE 38, page 35, ver. 20.

*' ——— yea the rich cinnamomum'*

More musical than cinnamon ; we say amomum. If delicate ears take offence, we may read, yea Assyrian amomum. The ancients took larger liberties with names—Zertusht, in the mouth of a Greek became Zoroaster ; and Virgil himself call sa well known plant, the Culcas of the Egyptians, the Colocasium.

NOTE 39, page 36, ver. 24.

*' Blossoming for thee, shall bloom as the rose, in the rise of the morning.'*

Or if we prefer the tribrach or tremulous dactyl, we may read—

*' Blossoming for thee, shall bloom as the flower in the fresh of the morning.'*

NOTE 40, page 36, ver. 32.

*' Sin spot nathless shall remain, not wholly effaced.'*

Nathless, nevertheless, an archaism.

*' Nathless he so indured.'* MILTON'S P. L.

NOTE 41, page 36, ver. 33.

*' Harrowing the ocean the bark shall be seen ; seen bulwark and bastion'*

Or we may read, ' ploughing the ocean.' The sound recommends the one, the sense the other ; here I prefer sound to sense.

NOTE 42, page 36, ver. 35.

*‘Tiphys again, starred Argo again, yet again those heroes,’  
‘Men of renown, and Iäson shall arise ——’*

Among the Greeks of old, Tiphys and Argo were scarcely less renowned than among ourselves, the ark and the patriarch. The tale is long and romantic; full of the wild, the terrible and the ungeographical; with specious miracles, and heroic dangers; with an animating admixture of love, pity, jealousy, and magic; and a delicious taste of those horrors which seem to be the luxury and delight of ‘La Jeune France.’ ‘Whatever in romance of Uther’s son,’ may in substance be found here for like the comets of our system, the human imagination, even when most eccentric, seems still to revolve for ever in one and the same orbit. How true is the maxim, ‘there is nothing new under the sun!’ Argo is the name of the vessel in which the mighty voyage was performed. The very beams of Argo (some of them at least) were oracular. Duly consulted, they gave directions though, probably, not so plain as those of the compass, to which, after all, this tale may be a traditional allusion. Tiphys was the pilot; and the greater part of the crew consisted of kings and demi-gods: nay, the very vessel itself, if we may believe the celestial globe, was at last docked in heaven among the stars. Of this glorious ship’s company, Hercules was one, as was Hylas, hereafter mentioned the favourite of the hero and the pet plaything of the nymphs. The surgeon to the ship was Æsculapius. I need not add that Jason was the hero, and Medea the heroine of the adventure; the opera house, and the two short lived Malibran, have told us this. Though marble cold to us, this tale of antiquity, when skilfully managed, seems to have produced a wild and solemn feeling in the ancient mind.

NOTE 43, page 36, ver. 36, 37.

*‘—— Neptunian Ilium,’  
‘Nestor, and inexorable Achilles, again king of kings Agamemnon.’*

The Iliad and Odyssey of Pope have made the *tale* of Troy familiar to the English reader, to whom the names of Nestor, Achilles, Agamemnon, and the rest, are from boyhood familiar. I have occasionally heard some most warm and animated disputes relative to the comparative merits of the different personages of this poem; and have



almost feared, that over the contested reputation of the departed heroes, a combat would ensue as fierce and vehement as that of the Greeks and Trojans over the dead body of Patroclus. We laugh at these follies, and yet at times may feel tempted to exclaim,

‘ O noctes cœnæque Deûm !’

NOTE 44, page 36, ver. 39.

‘ *Argosy more, nor mariner more, nor shrewd supercargo.*’

‘ Mine *argosies* from Alexandria  
Laden with spice and silks now under sail,  
Are smoothly gliding down by Candy shore  
To Malta, through our Mediterranean sea.’

MARLOWE’S JEW OF MALTA. TODD.

Argosy here signifies a large merchant vessel, and in this sense I have used it.

NOTE 45, page 36, ver. 40.

‘ ——— *every where every want shall be warded.*’

That is, fenced off; met with a supply. We may read, if we please,

‘ ——— *every where every wish shall be satiate.*’

or

‘ ——— *every where every wish shall be sated.*’

for myself I decidedly prefer the sound of the version in the text. ‘ Sacrifice to the graces’ was the advice of the ancient philosopher to his pupil—sacrifice to music would be mine, to the hexametrist. The muses and the graces are so nearly allied.

NOTE 46, page 36, ver. 44, 45.

‘ *But turmeric bright shall the lambkin adorn, yea the Indian Arnatta*  
*Enrobe as it feeds ———*’

One would think that Virgil, in ‘ beatific vision,’ had been reading Cervantes :  
‘ And so it fell out, says Sancho, that in passing through the heavens on Clavileno,’

‘ we came close to the place where the seven little she goats are kept, only ask me the’  
 ‘ marks of those same goats, and by them you may guess whether I speak truth or not.’  
 ‘ Tell us what they were, Sancho, quoth the duchess. Two of them, replied Sancho,’  
 ‘ are green, two carnation, two blue, and one motley coloured.’ But extravagant as it  
 appears, what the poet foretels of the quadruped is actually verified among the birds.  
 What colours of the dyer can, in splendour, compare with those of the humming bird,  
 when glancing through the air in the bright sunshine of its native sky? Sarranian red  
 means the Tyrian purple, Surr was the ancient name of Tyre. The sandaracha, or  
 sandarach, seems to be a vermilion colour.

NOTE 47, page 36, ver. 47, 48.

‘ *Thrice dread, stable, slow, those fates firm fixed, and for ever,*  
 ‘ *Hurrying the ages, haste hasten exclaim as the spindle is whirling.*’

A monstrous fiction, which, from its incredible absurdity, loses all power over the  
 modern reader, except perhaps that of exciting a smile; for, from the sublime to the  
 ridiculous, is only a step. These awful beings, Clotho, Lachēsis, and Atrōpos, were  
 supposed to govern our destiny, and this, in a manner, as droll as it was extraordinary,  
 one held a distaff, another formed the thread, a third cut it away, the faster the thread  
 was spun the quicker the events hurried; but it is hardly worth while inquiring further  
 into such consummate nonsense. The idea is well illustrated by Grey’s weird sisters,  
 weaving being substituted for spinning. We may read, if we please,

‘ Thrice dread, stable, slow, those fates firm fix’d, adamantine,  
 Hurrying the ages, haste hasten exclaim as the webbing is weaving.’

NOTE 48, page 36, ver. 50.

‘ *Oh son, great image of the father,*’

‘ *Magnum Jovis incrementum,*’ the father, the Almighty father, Ju-pater, pater  
 omnipotens; these were distinguishing names of the supreme being among the  
 Romans.

‘ *Cara deūm suboles magnum Jovis incrementum.*’

Like that ascribed to the emperor Constantine, had the version here given been made  
 with evangelical views, the line might have been turned in a more striking manner,  
 without wandering far from the original.

‘ Only begotten arise ! Oh son ! bright image of the father.’

The coldest sceptic must admit that in the whole pastoral there are striking apparent allusions to the immediate coming of the Messiah ; but in a pagan poet, such venerable language might seem to be a desecration, and I forbear to use it.

NOTE 49, page 36, ver. 53.

‘ *Yea, this world, and the powers therein sing aloud at thy coming.*’

Or we may read,

‘ Yea, this world and the fullness thereof at thy coming rejoiceth.  
Yea, this world and the powers therein thy coming rejoiceth.  
Yea, this world and the powers therein sing loud at thy coming.  
Nature through all her beautiful works sings loud at thy coming.  
Nature through all her beautiful works thy coming rejoiceth.’

NOTE 50, pages 36, 37, ver. 56.

‘ *Threician Orpheus,*

‘ *Linus, nor thine shall resound ; though the muse, though the godhead abounding,*

‘ *Calliopea her Orpheus aid, loved Linus Apollo.*

‘ *Ador’d by the shepherds tho’ Pan*’

Bards of ancient days, whose songs, like those of the Hebrew prophets, were supposed to be replete with physical and moral wisdom ; so that to the pagan mind the allusion must have been both solemn and affecting. So Milton,

‘ blind Mæonides,

‘ And Tiresias and Phineus prophets old.’ P. L.

Linus was supposed to be the son of Apollo, and Calliopea, the muse, was the reputed mother of Orpheus. Pan, being the favourite god of woods and shepherds, was not likely to meet in them with judges ready to award the crown to his mortal rival, unless the victory were complete indeed. I ought to have observed above, of the word ‘statelier,’ v. 56, that the comparative has the same kind of force as in such expressions, as the following ‘Done in his *better* manner.’ We may, if we please, read state-liest, but the sound is rough and sibilant.

NOTE 51, page 37, ver. 61, 62.

*' Begin then beautiful boy, thy lovelier mother beholding  
' Smiling to own,'*

*' Incipe parve puer risû cognoscere matrem.'* There is in the original an ambiguity purposely left in the version, which may refer indifferently either to the smile of the mother or the child. Hercules is said to have laughed when forty days old. I have myself heard distinctly the little laugh of an infant *under* forty DAYS of age, responding to the smiles and caresses of its beautiful mother: it was the most interesting little laugh I ever heard; the sneeze of Catullus's cupid, and the sobs and tears of Ovid's dishevelled love, when his own dear Tibullus perished prematurely, in my opinion, were not to be compared to it.

NOTE 52, page 37, ver. 63, 64.

*' Begin, then, beautiful boy, oh smile! nor, thy manhood maturing,  
' Hebe her charms, nor Jove shall deny those feasts of the Godden.'*

That is Hebe shall disdain to receive him to her couch, and Jove disdain to admit him to the banquet. So I have ventured to turn it, or we may read the lines thus,

*' by maternal smiles unbehelden, him -  
' Hebe, nor deigns, nor Olympian Jove, high guest of the godhead.'*

Godden like brethren is a Teutonic plural, in sound at least, preferable to our short snappish hissing s. So they say Gottenbergh for the hill or city of the gods.

By the whole passage the poet seems to signify, that to be beheld by the lovely mother without smiles must be to the infant inauspicious indeed. A progeny so unfortunate, far from realizing the magnificent vision of this prophecy, could never be expected, like Hercules and other heroes of mythic antiquity, to win his way to the mansions of Olympus; to repose at last on the couch of Hebe, or recline, in glory, at the banquet of the gods.

## NOTES ON THE SIXTH PASTORAL.

NOTE 53, page 41, ver. 1.

*‘ First in the pastoral strain Syracosian measure, disporting.’*

Theocritus seems to have been the coryphæus, or great leader of the choir of pastoral poets ; indeed there is a oneness, a warmth, an easy and natural relation of part to part in his idylls, which makes one feel at once that they are no copies, but thrown out fresh from the mind, like metal from the mould, still manifesting a certain heat to the touch. But though Theocritus take the first place amongst the Grecian eclogists ; among the Romans, Virgil claimed to be leader ; one of his purposes seeming to be to convince his countrymen, that their native language, notwithstanding opinions to the contrary, was really capable of moving in melodious cadence to the Dorian flute. Before Virgil, none seem in Latin to have attempted the pastoral ; or none with success ; and notwithstanding the exceptions of Bavius, and Mævius, his cotemporaries and successors, appear to have held the opinion that he succeeded in his venturous essay.

NOTE 54, page 41, ver. 2.

*‘ Mine, nor disdaining the woods or the wilds, pipes sweetly Thalia.’*

Thalia, one of the Muses, said to have presided over festivals and pastoral poetry, was represented under the form of a beautiful female, with a mask in one hand, and a crook in the other, leaning in meditation upon a column.

NOTE 55, page 41, ver. 5.

*‘ . . . The dirge and the ditty.’*



That is pastoral poetry, whether grave or gay; sorrowful or jocund. Or we may read :

Widen but swell to a slenderer strain thy rural recorder,

NOTE 55, page 41, ver. 6, 7.

‘ . . . and the tears and the battle  
‘ *Vare full many a bard shall record, impassioned recording.*’

or we may read, “ and the groans and the battle.”

Who Varus was is not quite clear, that his name has not fallen down to be buried amongst the ruins of past ages, he owes not to the favour of an emperor, or the acclamations of an army, but the gratitude of the man whose early merit he had the sagacity to discover, and the benignity to patronize. He seems to have been one of Virgil’s earliest protectors.

NOTE 56, page 41, ver. 11.

‘ *Nor Ismenian Apollo.*’

Notwithstanding their heroick patronymics, the Greeks, to designate the individual man, had in general one name, and one name only, (at least one only was used at once,) but to the appellatives of their different divinities there was no end; and when in their invocations the roll had been called over, there was still superadded some saving clause :

whatever thy name.

hence the numerous epithets of Apollo, and that of Ismenian among the rest, Apollo was so called from a temple in Bœotia, on the borders of the Ismenius.

NOTE 57, page 41, ver. 12.

‘ *Radiant a name more honoured beholds those volumes adorning.*’

There was afterwards a noble library at Rome open to the public; like those which honour and adorn the British metropolis. It was very properly dedicated to the god

of light ; nor is it improbable that even at the time when the pastoral was written, a project so praiseworthy might be inchoate, and give rise to the verse, of which a version is here given :

Quam sibi que Vari proscrispsit pagina nomen.

Radiant a name more honour'd beholds those volumes adorning.

hence I have ventured to use the demonstrative " those " it helps the metre.

NOTE 58, page 41, ver. 13.

. . . ' *Two fauns, in a grotto reposing*  
' *Silenus lazy-lolling beheld, to slumber abandon'd ;*'

The names of these two rural deities of no interest in our æra, but venerated, I suppose in Virgil's days, were Chromis, and Mnesilus. With respect to Silenus, usually mounted upon an ass, the readiest notion of his unwieldy abdominal figure, and vinous habits, may be obtained by figuring to oneself seated à cheval, on his wine keg, a modern Bacchus, enlarged and metamorphosed at once into a greyheaded old fellow, without change in the jolly proportion of the figure, or removal from the cask. In his external appearance at least, he was a strange God to worship ; but the extent of his knowledge seems to have redeemed, in some measure, the gross, and sensual parts of his character. It may be, there was some secret key, which explained away the absurdity of adoring such a being, but such as I have described him, he seems to have had his due share of reverence, his festivals, his priests, his sacrifices and his votaries.

Iacchus, is the Virgilian word for Bacchus, and here, of course, stands for the wine, which he patronized.

NOTE 59, page 41, ver. 20, 21.

' *Syracosian Aigle*  
' *Naiad nor lovelier appears ;—*'

Or we may read

' *Supervient Aigle.*'

All nature was animated in the mythology of antiquity, and the pious pagan might



chance to meet some lovely and divine form, near every spring, and stream, and grove. The Naiads, with their fresh and flowing urns, presided over the wells, and rills, and among them, the fairest, and apparently the gayest, was Aigle. Altogether, the group is charming. The wine-oppressed and ancient God, the vigorous youths, in all the strength and lustihood of health, peering with a mixture of archness and awe, at their own notable exploit, and the gay and charming Aigle, with her mirth, and her mulberries, would form altogether, an admirable subject for the pencil of a Poussin.

NOTE 60, page 42, ver. 26.

. . . ‘ *They bowed and adored him.*’

For the convenience of the metre, I have substituted this hemistich ; the original thought runs thus :

. . . ‘ Simul incipit ipsi  
. . . ‘ so saying he begins,’

the change is hardly worth noticing.

NOTE 61, page 42, ver. 29, 30.

‘ *Not on Æmonian rocks more sweet Rhodopeian Orpheo ;*  
‘ *Not more sweet than Pierian choir Parnassus rejoicing.*’

Æmonia—Rhodope—mountains, savage in their nature ; but sweet and hexametric in their names. It is needless to remark, that by the Pierian choir, the choir of the muses is intended. Mount Pierus in Thessaly was supposed to be their favorite haunt. In what follows, one might almost persuade oneself, that the patriarch Noah was speaking, when he too had partaken a little too largely of the juice of the grape. I should prefer reading Parnasso for Paruassus.

NOTE 62, page 42, ver. 38.

‘ *Aëry the cloud now hovered aloft, showers sweetly distilling :*’

For before the creation, neither sky nor cloud existed ; and now it was, under the omnific influences, that the vapours and mists first appeared floating on the new formed heavens.

NOTE 63, page 42, ver. 41.

*‘ Thence the Deucalian deluge, ’*

An inundation of vast, though partial extent, supposed to have devastated wide spreading regions of Greece about three thousand two hundred years ago. In a part of the earth very liable to earthquakes ; that vast, though partial, deluges should occur is not very surprising, the ruin of a mountain might lay open a lake like the Ontario, or by choking the river channels, and confining the waters, might convert into an inland sea, a country once fruitful and inhabited. Similar effects on a smaller scale have been produced in the valley of Chamouni, by the mere precipitation of an iceberg. However we explain it, tradition seems to testify, that repeated deluges had occurred in those regions seated about this part of the Mediterranean ; nor is it improbable, that with these traditions, truths should mingle, derived from the remembrances of that universal catastrophe, which covered at once with waters the whole surface of the globe. Though some more partial inundation is probably intended, the modern reader may help his imagination, by recalling to mind the deluge of Noah.

NOTE 64, page 42, ver. 41.

. . . *‘ thee sceptred Saturne ’*

The reign of Saturn ; an æra of primeval simplicity and innocence. Laying aside celestial power and glory, Saturn fleeing from the presence of his rebellious son, took refuge in Italy, in ages vastly remote ; and applied himself to the truly godlike office of humanizing mankind.

NOTE 65, page 42, ver. 47.

*‘ Torn of Caucasian vultures, and thee, Promethean Titan. ’*

Prometheus, the friend of man, and according to some mythologists his creator, interposing for the promotion of human happiness, drew down upon himself the vengeance of Jupiter ; and, though himself a God, was chained to a desolate rock of the Caucasus, and exposed to a horrid vulture, that daily tore open his liver, which was continually reproduced to furnish the dreadful meal. The Titans were deities of the most ancient order : by Juvenal, Prometheus is so called, Sat. XIV. ver. 35.

NOTE 66, page 42, ver. 43.

*‘ Carolling now, whatever the fount, where lost and for ever  
‘ Hylas, the heroes recall ’*

One of the Argonauts, Hylas, a beautiful youth, when bending over a deep and clear stream in Mysia, seems to have fallen into the water, and to have been drowned. The accident, is an ordinary one, but by the luxuriancy of the Greek imagination, it has been expanded and ornamented, till it is become a very charming fiction, and poets, and painters, have rivalled each other, in representing the thrice happy misfortunes of Hylas, who was beloved of the beautiful Naiads, and carried away with gentle violence, to their halls beneath the deep. His companions, unacquainted with his fate, in shouting for his recall, made the shores resound with his name. If Silenus told his story, as well as Sheherizade would have done, there are few that have read the Arabian nights who would not have wished to make one in the auditory.

NOTE 67, page 42, ver. 46.

*‘ . . . deploring he mourns . . . ’*

The silly story, of which however the art of the poet has made so much, is little more than the fairy fiction of *La belle et la bête* in a more ancient form. The Cretan queen, in a strange fit of monomania, fancied she was enamoured of this ruminating animal; as the Argeian maids the daughters of Prætus, under analogous aberration, took it into their heads that they were transformed into heifers, and were in danger of being yoked like oxen to the plough. The Gortynian folds seem to have been on one side of the island, and the city of Minos, the royal consort of the queen on the other. A circumstance which aggravated the cruel unkindness of the creature, and heightened the distress of the belle. What egregious folly, and yet what beautiful poetry, for the muses, like the sun in the west, from clouds and vapours can by their glorious irradiations produce a magnificent world of light and splendour, giving to airy nothing a local habitation and a name.

NOTE 68, page 43, ver. 61.

*‘ Now the auriferous garden and gold thy bane Atalanta.’*

The human mind, the mind of the poet at least, delights in contemplation to dwell

upon gardens : the gardens of Armida ; the gardens of Ada ; the gardens of the Hesperides ; and last and most nobly our lost inheritance, in the grandeur of Hebrew simplicity called the garden of God.

The garden of the Hesperides, according to Hesiod, was placed beyond the ocean ; where the gloomy genius of Dante had raised his purgatory. If the discovery of the Americas has laid waste the lovely Hesperian gardens of the Greek, it has too destroyed the terrific gothic structures of the Italian, so that we must not complain. In these gardens, wherever seated, delicious fruits abound, and apples of gold thick on the boughs invite the hand of all who approach, but are guarded by a monstrous serpent. Of these apples, the hero Hercules obtained three, and Hippomanes receiving them from Venus, and throwing them artfully before the feet of Atalanta, as she contended with him in the race, distracted her attention, and arrived first at the goal. The Arcadian maid was the reward of his success, but her marriage, like other unions, of which gold has been the moving cause, proved remarkably unhappy.

NOTE 69, page 43, ver. 63.

*‘ Carolling now, those ill-starred Nymphs.’*

The Phaëtoniädes here alluded to were the sisters of that celebrated son of Phœbus, who rashly attempted to guide for one day the chariot of the sun. He soon lost all control of his glorious coursers, was hurried beyond the limits of the solar path, and set the whole universe on fire. Struck down headlong by the thunderbolts of Jupiter, he fell flagrant and hissing into the Po, and his sisters bewailing his loss, took root on the banks of the river, and were transformed into poplars according to some mythologists ; alders according to Virgil. In this version, I have adhered to my author, though most English readers I imagine will prefer the spiry poplar, as an emblem of the female form. Virgil, to give elegance to his image, has added to his alders, the epithet “ proceras,” spiry ; this communicates a little of the poplar character. What the cypress is in the eastern poetry, our poplar may be in that of the west.

NOTE 70, page 43, ver. 64.

*‘ And how by Aonian streams, thy fountain brim Hippocrene.’*

Gallus the friend, and protector probably of Virgil, (if indeed the two characters can



be blended), seems to have translated into the Roman language, the Greek poem of Euphorion of Chalcis, celebrating the sacred grove of Grynæa, an Æolian town of Asia Minor. His work appears to have been received with no small applause, and Virgil, whose benignity and merit rendered him inaccessible to envy, evidently taking a pleasure in the poetical successes of his friend, has here, perhaps, with some little incongruity introduced him to our notice, as welcomed, and honoured by the whole choir of the Muses. The poet indeed may be condemned for this, for it has the air of an anachronism, but who can condemn the man. I like DAVIE RAMSAY well for his love of chronometers, but I should not have liked him worse, if on the occasion of his daughter, MISTRESS MARGARETS marriage, instead of standing by the pendulum with his last pellet, he had been standing by the bride with his first benediction. Aonia was the ancient name for the highlands of Bœotia; where rise the holy mountains of Helicon and Cithæron, and where the poetical waters of Hippocrene then flowed, and flow still. Of Orpheus and Linus I have spoken before, they may rank in the mind, in relation to the pagan system, in the same order as the great Hebrew prophets in our own, Hesiod is intended by the poet of Ascra, a village of Bœotia, the reputed place of his birth. Probably in writing his poem, Gallus had imitated with success the Hesiodian style and manner.

NOTE 71, page 43, ver. 67.

*‘ Ancient of days how that dread bard Threïcian Orpheo.’*

In the original it is Linus; but Orpheus is better known to the English reader, and it makes better metre. Isaiah or Jeremiah, the difference is much the same. Orpheo instead of Orpheus, to elude the eternal hissing of the esses, and gagging of our final consonants.

NOTE 72, page 43, ver. 74.

*‘ Boots it Megarian Scylla to tell, or who too renowned,’*

Of the Scyllas, there were two known to the mythologists, the daughter of Typhon, and the daughter of Nisus. The daughter of Nisus, king of Megara, fell in love with Minos the king of Crete. She saw him from the walls “terribly beautiful,” besieging

the city, the absence of smoke and fire arms, and the near approaches to the defences, rendered such romantic accidents not unlikely in days gone by. The father, of course, was sacrificed to the favourite; and Scylla, by pulling away during sleep a single golden hair from the locks of her parent, gave the town to the enemy; for the inviolability of that single hair was the palladium which alone rendered the city secure. Minos was celebrated for justice, so that Scylla's fate may be guessed.

The other Scylla, (the daughter of Typhon), less criminal and more lovely than her namesake, was however more unhappy, Circe the enchantress becoming her rival.

. . . Who knows not Circe  
The daughter of the Sun . . .

She poisoned with magic herbs, the fountain where the beautiful Scylla was accustomed to bathe: and on plunging into the dire bath, while the rest of her person remained unchanged in all its pristine loveliness, her body in its inferior parts was suddenly metamorphosed with enormous and horrid deformity, and became haunted by monstrous dogs ever yelling. In his description of sin, Milton had this fable in view. Scylla in despair, precipitated herself into the strait, which separates the Sicilian and Italian shores; where, opposite the gulf of Charybdis, she stands at this day a formidable rock, for to this, by a further and more happy transformation, she seems to have been metamorphosed at last. In ancient days, the sailors shipwrecked on this strait were supposed to be devoured by her dogs. According to the mode of reading the original, with or without the particle "aut," the line may be made to refer or not, to one or both these ill-starred heroines.

Quid loquar aut Scyllam, nisi aut quam fama secuta est.

is the reading I have preferred.

NOTE 73, page 43, ver. 78.

*' Or how the barbarian monarch he told; thee, miserable Tereo; '*

Tereus a barbarian and a Thracian, living in semi-cannibal times, and offending his queen past forgiveness, she in a fit of phrensy, served up to him at a banquet his own dear child Itys in a dish . . . would that such enormities had always been fabulous.



At the close of the entertainment, the frantic queen threw in to him as a sort of grace gift, or parting present, the fair but bloody head of the boy; and, with her sisters, flying from the enraged father towards the desert, they were all transformed, Philomela becoming a swallow according to some fabulists, and a nightingale according to others. If the song of the nightingale is not mournful, I am sure it has reason to be so, at least in sonnets; for all the western poets seem to have agreed that the charming songster is no other than the too guilty Philomela. I read Tereo, (the Italian reading) for the sake of the music.

NOTE 74, page 43, ver. 82.

*' All, whate'er on the laurelled shore, once radiant Apollo  
' Chaunted; and ravished Eurota recalled, to the echo commending.'*

On the banks of the Eurotas, the celebrated city of Sparta once stood. On the shores of this river, Apollo, according to the poet, had often sung to his lyre the wonderful mythic tales, with which the song of Silenus abounded: and on those shores, the laurel, the favourite tree of the god of light, seems to have flourished in exuberance. Eurota for Eurotas.

*' All whate'er by the laurelled shore once radiant Apollo.'*

Why should we not read "laurelly?" we say "woody, grassy, flowery;" the line would then flow more musically, thus:—

*' All whate'er by the laurelly shore, once radiant Apollo.'*

NOTE 75, page 43, ver. 86.

*' Ocean.'*

As Olympus, a name venerable to the pagan, has lost its power of moving the mind with deepness and solemnity; I have substituted the name and image of the Ocean, tempted in part I acknowledge by the fine mesobrach spondee, with which this word closes the song.

## NOTES ON THE TENTH PASTORAL.

NOTE 76, page 47, ver. 2.

*‘ while lovely Lycoris.’*

The cruelty of Lycoris seems to be intimated in her very name, had her nature partaken more of the dog than the wolf, she would not have been so unfaithful. When the Athenians upon the approach of the Persians deserted their city, and conveyed their effects, old men, wives and children, to Salamis and Træzen, a dog belonging to Xantippus an illustrious Athenian, not bearing to be left behind, leapt into the sea and swam along by the side of the galley till he reached Salamis and there expired; the Athenians erected a monument to him called the dog’s grave.—PLUTARCH’S, *Life of Themistocles*. ’Tis a pretty Grecian story, but the galley must have been a log of a sailer: and after all why did they not take the animal into the galley? the fact is most prominently characteristic of the men, the dog, and the biographer. But in some of these instances it must be admitted where moral instincts are in question, juxtaposition with the dog is as much to be feared as hydrophobia, though there is little fear of our catching the contagion.

NOTE 77, page 47, ver. 4.

*‘ Galle thou child of song,’*

Gallus a Roman knight, advanced by Augustus to great employments, was distinguished for his political and military talents as well as a tender vein of poetry. This able minister however fell, perhaps deservedly, into disgrace, and forgetful of the admirable maxim of antiquity, that a truly great man should be tried in both fortunes, he laid violent hands upon himself and perished.

NOTE 78, page 47, ver. 4, 5, 6.

‘ . . . then smile oh smile Arethusa,  
 ‘ So may thy soft sweet stream flow on and eternally flow on  
 ‘ Under the Nacrian wave nor blend with the brine of the billow.’

The Alpheus is a river, which rising in the mountainous country in the middle of the Morea (the ancient Peloponesus), flows westward to the Ionian sea. A strange opinion prevailed that the waters of the Alpheus passing beneath the waves without mingling, rose fresh in the island of Ortygia, a small spot scarcely detached from the mainland of Sicily, and formed there the fountain of Arethusa; floating bodies thrown into the Alpheus would, it was asserted, re-appear in the fountain. These physical materials in the hands of the Grecian mythologists were wrought with their usual ease and elegance into a wild romantic story; and the priests and minstrels told to all who would listen, how the nymph of Diana was bathing in the waters of Alpheus; how the god became enamoured of her charms, how he closely pursued her flying footsteps, over the lands of Elis, how the nymph sinking with fatigue, and not refreshed by the warm breath of her pursuer, now felt or imagined to be felt upon her shoulders, was rescued by the power of Diana, melted down into water, sank into the earth, and flitted under sea to rise a fountain on the Sicilian shore, yet not unmingled with the waters of the inexorable Alpheus, who followed in the same channel, and welled forth at the same spring. It seems therefore according to this wild story, that the waters of the Arethusa came under sea from Greece.

Tri-nacria was an ancient name of Sicily.

NOTE 79, page 47, ver. 11, 12.

‘ . . . Aonian summits nor aspiring  
 ‘ High where Pindus frowns; nor thy fountain brim Aganippe.’

Aonia—Pindus—Aganippe—all haunted by the Muses to whom they were sacred.

NOTE 80, page 47, ver. 15.

‘ Mainalo mourn’d; him mourn’d the chill-cold caves of Lycaon.’

Mountains of Arcadia, I have endeavoured to obtain a little music from these names.

NOTE 81, page 47, ver. 18.

*‘ Beautiful once by the stream led his flock the all-lovely Adonis.’*

That Adonis should quit the company of the queen of beauty for the healthful and animating pleasures of the chase seems pardonable enough, and this is the more common legend. Virgil however to accomodate the image to his love sick friend, here represents the lovely boy in the more languid character of the shepherd. The tale of Adonis is too well known to require telling, his beauty, the favour of the Cyprian goddess, his death by the rude tusk of the boar, and the river in Phœnicia that annually ran red with his blood, and was long honoured with his name. In Syria he was distinguished by the appellation of Thammuz, and to him our great poet alludes, in a way as characteristic of the puritanical Englishman as the line translated in the pastoral is characteristic of the elegant Roman.

NOTE 82, page 47, ver. 20.

*‘ Wet with the wintry mast hither came dew drippy Menalcas.’*

Mast and acorns were some of the delicacies of the golden age; Menalcas the herd seems to have been engaged in gathering them for his cattle, in the fresh and dews of the morning. In their religious processions, Sylvanus and Pan were most probably adorned as the poet describes Sylvanus with the crown; Pan with the reddened lips and cheeks. To us who are not solemnized by these rustic rites, the image may appear trivial enough.

NOTE 83, page 48, ver. 45.

*‘ Vainly, oh vainly for love me mailed, me red with the slaughter.’*

It is but just to my author to remark that the military images are here a little more coloured than in the original. Virgil has been blamed by the critics for using these images at all, for in a pastoral poem, swords ought to be beaten into ploughshares, and

spears into pruning hooks. As he is, therefore, already in the wrong; I thought myself justified in making the most of the offence, and getting out of it all the music I could, for to take a Cervantic, not to say a Virgilian liberty, and use an image certainly not unpastoral. . . . . the sheep as the lamb,—what is it?

vox quoque Mœrin

Jam fugit ipsa: lupi Mœrin videre priores.

NOTE 84, page 48, ver. 52, 53.

*' Away, whatever in happier hours Chalcidian numbers*

*' Carolling resounded, again will I breathe to the shepherds commending.'*

For the allusion necessary to the full comprehension of this passage, see sixth pastoral, ver. 64, Note 70. The verses referred to (those of Euphorion the Chalcidean), Gallus had either translated or imitated in the Roman tongue, with great and general applause. This poem, written probably in another form, and of other colours, he now proposes to turn into the style of the pastoral, in the hope by this pursuit, of distracting his thoughts from his troubles, as Byron, under his vexations sought to relieve a disturbed mind by turning to the study of the Armenian language.

In the whole of the following passage, the levity, mutability and distraction, together with the sudden collapse after excitement of a mind mollified by "the passion," are most vividly and saliently portrayed. Violent passions and an unsettled mind are so nearly allied,—

Ira furor brevis est.

NOTE 85, page 49, ver. 59.

*' . . . the Parthenian forests are awakening.'*

Parthenius was a mountain of Arcadia, where in his sorrow, Gallus is feigned to be. The Cretan archery was in high estimation, and Lyctus was a city of Crete or Candia now Lapiti.



NOTE 86, page 49, ver. 67, 68.

*‘ Nought, though we drink of the streams where the chill-cold Hebrus is rolling,  
‘ Braving the snow, Sithonian storms.’*

The Hebrus was a river of Thrace, and Sithonia was a broad province in the same region. The ancients seem to have looked upon the inhospitable and chill inclemency of this country with a sort of horror: Demosthenes, when Philip of Macedon was engaged there in a winter campaign, speaks of the king as having plunged himself into a sort of dungeon-cavern: but let the reader think of Siberia, and he will catch the cold warm image at once.

NOTE 87, page 49, ver. 70, 71.

*‘ . . . the Arabian folds, self-exil’d for ever.  
‘ Eros is Lord—almighty he reigns—let us bend and adore him.’*

Of Arabia nothing need be said, the Simoom and the fiery desert are known to all. Eros is a name for the god of Love, and the line, on a pagan mind would, I presume, have really tended to produce a sentiment of pious resignation, for Cupid was solemnly worshipped; and I may repeat in closing, a remark before made, I mean, that a strong religious feeling, though misdirected, pervades the eclogues throughout, and that our total insensibility to this, must in the ancient poetry, desecrate and destroy much that would otherwise most deeply and powerfully act upon the mind.



## VARIATIONS OF THE SIXTH PASTORAL.

5 Widen but swell to a slenderer strain, thy rural recorder

. . . the sprightly recorder.

8 Piping I muse no loftier strain than

. . . theme than the . . . .

12 Radiant a name more honoured beholds the volume adorning.

15 Flowers enwreathed, new fallen from the brow, lay blooming beside him.

18 Seizing, for promised in vain, those songs their longing eluded.

20 Frolic and free to encourage the sport supervenient Aigle.

22 Stains with the ensanguined mulberry, the god all playfully staining.

25 Songs ye require, to songs give ear, with songs he rewarded.

31 Loftiest he, the interminable.

34 Plastic, and earth's slow gathering.

40 Exploring amazed, wide scattered appear the beasts on the mountains.

42 Torn of Caucasian vultures and thee Titanic Prometheus.

47 Lovely as miserable, ah! what fury, what dæmon assails thee.

49 Wandering lowed, but to deeds so dire such hallucination.

52 Lovely as miserable, ah! while thou in the desert art roving.

53 He on his side, ruminating at ease where hyacinths blooming.

62 And carolling now those ill-starred nymphs; and the bark amber weeping.

63 Enfolding around transforming he rears airy towering alders.

airy spiry alders.

aspiring alders.

65 Hallowed and all the Aonian choir uprising received him.

forth rose to receive him.

- 71 Charming the oaks of the forest obeyed forth led from the mountains.  
71 Charming the wide spread forest obeyed forth led from the mountain.  
78 Or how the barbarian monarch he told ill-starred transformation.  
84 Enchanting he sang to the stars the reverberant vallies resounded.  
85 Numbering his flock, till the shepherd was seen in the gray of the evening.  
86 Gathered and nights pale planet advanced in the azure Olympus.  
    . . and nights pale planet was hung in the azure Olympus.  
    . . and high pale Hesperus hung in the azure Olympus.
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## NOTE.

Since these sheets were committed to the press, there has appeared in the *Eclectic Review* of last April (1838), a learned, lucid, and original article, upon the subject of the classical metres both English and ancient. To this excellent tract I beg leave to refer the reader for much valuable information, merely again observing, that the great purpose of the English hexametrists is to produce a flow of sound similar to that which arises from the sonorous measures of antiquity; and to train, as far as may be, the national ear first to perceive, and afterwards to relish and judge with taste and accuracy, the more refined forms of the verse. With this purpose his task begins and ends, and accomplishing this, whether he violate or respect the rules of ancient accent and quantity, he has succeeded. Let me again too remark, that the imperfection of first attempts need not deter. In the arts all first attempts are imperfect, perfection emanates from perseverance, and perseverance from public encouragement.

FINIS.





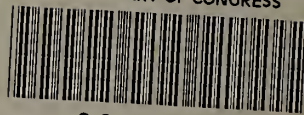








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